



IN COLOUR: A REMARKABLE LIZARD; AMPHIBIANS; AND BITTERNS IN MALAYA.

THE ILLUSTRATED LONDON NEWS.

McVITIE & PRICE

Makers of Finest Quality Biscuits

EDINBURGH • LONDON • MANCHESTER



BRITISH SEAGULL

"The best Outboard Motor for the World"

THE BRITISH SEAGULL CO. LTD., FLEETS BRIDGE, POOLE, DORSET. Telephone: POOLE 1651

WETHERALL
bond street sportsclothes

regd. the greatest all time
"FOURway"
belted/unbelted about
topcoats 30 GNS
the tough tweeds that tailor
"DONEMARAS"
100% pure luxury
"CASHMERES"
the wetherall house, bond street, w.1.

woven to our own design
THOROUGHbred "racin PLAIDS"
CLEVERCHANGE double sided "DOESKINS"
HANDTAILORED "DOESKINS" "CASHMERES"



BY APPOINTMENT
TO HER MAJESTY
THE QUEEN
TOILET SOAP MAKERS

Bronnley



BY APPOINTMENT
TO HER MAJESTY
QUEEN ELIZABETH
THE QUEEN MOTHER
TOILET SOAP MAKERS

QUALITY SOAPS



Head Office
at the

Royal Exchange
London

Royal Exchange
ASSURANCE

Incorporated in 1720

From the traditional home of Cyder

WHITEWAY'S
DEVON CYDER



BEER AT ITS BEST

TENNENT'S
LAGER

ENJOYED THE WORLD O'ER



WILLIAMS & HUMBERT'S
DRY SACK
The World Famous
Sherry
SPAIN'S BEST

Lindt

THE CHOCOLATE OF THE
CONNOISSEUR



ROD. LINDT FILS
ESTABLISHED 1870



The brilliance of the Diamond is for those born in Aries (March 21-April 19) and the glowing fire of the Opal for the daughters of Libra (September 23-October 22). The beauty of these jewels arouses admiration, but so does the beauty of the lovely complexion that comes from using Cussons Imperial Leather Toilet Soap, now superfatted. A vital beauty, lovely as any jewel.

Cussons IMPERIAL LEATHER

Luxury Soap and Talcum Powder

TOILET SOAP 11⁰ BATH SOAP 1'9



"YOU AND YOUR BIRTHSTONE"


If you would like to know more about birthstones, send your address with 2d. in stamps for full colour booklet to: "JEWELS" Cussons Sons & Co. Ltd., 84 Brook Street, London W.1.

NEW LOWER PRICES: TALCUM POWDER 2'9 · BATH CUBES 6⁰ and the famous men's toilet luxuries

G.E.C.

FLOODLIGHTS NIAGARA

an outstanding British achievement



Niagara is now floodlit by a new system designed by the G.E.C. and supplied through its Canadian Organization the Amalgamated Electric Corporation Limited

The tremendous natural spectacle of the falls is adorned as never before by a constantly varying kaleidoscope of colour

The brilliance of the new installation is ten times greater than the previous system—a truly remarkable feat of lighting engineering

This contract is a striking example of successful British enterprise in face of intensive American competition



G.E.C.

WORLD LEADERS IN LIGHTING

Associate sub-contractors for projectors: Savage & Parsons Limited, Watford, Herts.

THE GENERAL ELECTRIC COMPANY LIMITED MAGNET HOUSE KINGSWAY LONDON WC2



after shave
lotion
with a
plus

Shaving's finest finish! Tingling cool. Refreshing. Soothing. With the Lenthéric quiet, perfect grooming plus of an *unobtrusive* fragrance—a freshness, a cleanness, a something *only* Lenthéric seems to have. Try it. You'll soon understand why so many well equipped men buy both the travel size (4/6) and the large home-size (7/6). This after-shave should *never* be missed!

Lenthéric

QUIET PERFECT GROOMING
FOR MEN OF ACTION

No Lenthéric men's products are expensive. All are planned to make a man twice as attractive to himself—and others. *Colognes, shaving and toilet soaps, talc, brilliantines, shave lotions, shaving creams, etc.*

LENTHÉRIC · 17 OLD BOND STREET LONDON · PARIS



The
"Antiquary"

DE LUXE SCOTCH WHISKY

The pleasure this rare
whisky brings will
repay the effort
necessary to obtain it.

J & M Hardie
LIMITED.
EDINBURGH.



For comfort and a sense of well being

MADE-TO-MEASURE
"TRICOLINE"
Shirts

One of life's little niceties — prized by the fastidious — is the pleasure of having shirts made-to-measure. All your personal fancies can be incorporated, such as longer (or shorter) sleeves, your own favourite collar shape, or extra cuffs. Happily the price is not prohibitive. Indeed, a made-to-measure shirt in "Tricoline" can be yours for 63/-, including two "Trubenised" collars. With "Trubenised" collar attached. 58/6

HORNE
BROTHERS LIMITED

415/417 Oxford Street, London, W.1
Branches throughout London
and Principal Cities



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
MEDALLISTS

SPINK & SON LTD.

5, 6 & 7 KING ST., ST. JAMES'S, LONDON S.W. 1

Tel: Whitehall 5275

ESTABLISHED

Cables: Spink, London

1772

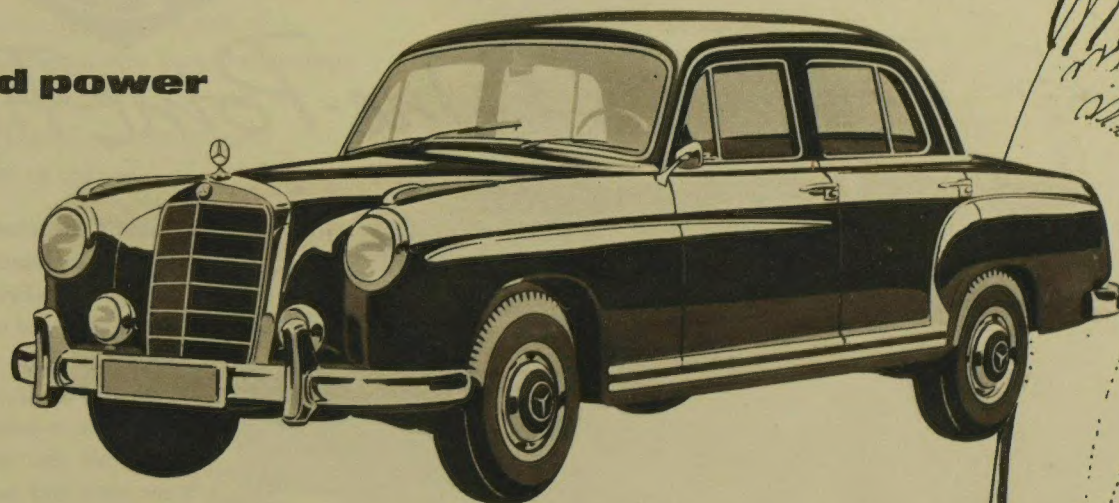


BY APPOINTMENT
TO H.R.H. THE DUKE OF EDINBURGH
MEDALLISTS



Ancient Egyptian figure of an Ibis, sacred to Thoth, the body in gilded wood, the head, tail and legs in bronze. Saite, c. 600 B.C. Length 6 inches.

**Famous
for elegance and power**



People turn to look at the Mercedes-Benz 220 S; they stop to admire its elegant lines, its comprehensive equipment and its air of luxury. But only the owner knows of the dynamic power of this superb 112 b.h.p. car - its speed, its roadholding, its air-conditioned comfort, its featherlight handling and its incredible economy.



MERCEDES-BENZ

The world's oldest Automobile Manufacturers.

Send for free, illustrated literature and name of nearest dealer.

MERCEDES-BENZ (Great Britain) LTD., Great West Road, Brentford, Middlesex. Tel.: EALing 3070

West End Showrooms: 10, Albemarle Street, W.1. HYDe Park 3351

HARRY WEETMAN

always plays

Dunlop '65'

It's the finest!



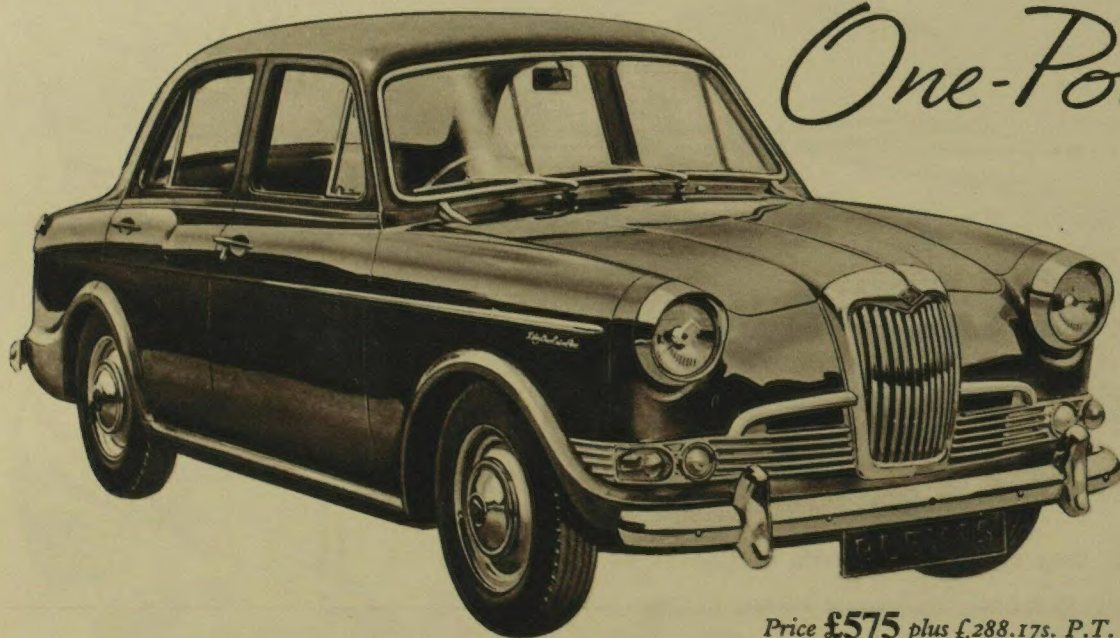
Harry Weetman is generally known for his tremendous hitting. He has great, strong shoulders and very big hands and he knows how to use them to strike a golf ball. But of course, Weetman is more than a big hitter. He has been awarded the Harry Vardon trophy twice, which speaks volumes for his consistently good scoring. His wins on some of the tightest courses in the country underline Weetman's ability to direct his great power. In fact, since 1950 he has directed it to the tune of winning the Match play in 1951 and the Masters in 1952 as well as many other tournament wins and selections for the Canada Cup and the Ryder Cup.

es/gao

Everyone acclaims the NEW



One-Point-Five



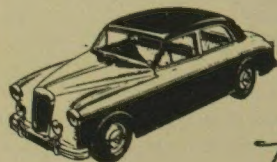
Price £575 plus £288.17s. P.T.

Here's the smaller Riley that thousands of motor-ing enthusiasts have been waiting for—the Riley One-Point-Five. It's thrillingly new from stem to stern, powered to give you a new exciting kind of motor-ing. Here's the surging power of a sports tuned engine. "Maximum speed 87.4 m.p.h., maximum speed in 3rd 78 m.p.h., 0-50 m.p.h. in 13 seconds"—vide "The Motor." And all the time the Riley One-Point-Five grips the road and tackles the corners with an assurance that is sheer delight. It's a car you'll be proud to own for year after year.

For people who take extra pride

You'll like the real luxury refinements in the Riley One-Point-Five—the polished walnut veneer facia and door panels, the handsome and complete instrument array and real leather upholstery. Heater and windscreen washers are standard.

Arrange for a demonstration with your nearest Riley Dealer now.



For silky smooth six-cylinder power and luxurious comfort, try the Magnificent Riley

Two-Point-Six

Fully Automatic transmission is an optional extra.

Basic Price £940 plus £471.7s. P.T.



Every RILEY carries a 12 MONTHS' WARRANTY and is backed by Europe's most comprehensive service—B.M.C.

B.M.C. Service in Europe
Riley Owners planning a Continental Tour are invited to see their Riley Dealer for details of a free service to save foreign currency.

Riley for Magnificent Motoring

RILEY MOTORS LTD., Sales Division, COWLEY, OXFORD

London Showrooms: 55/56 PALL MALL, SW1. Overseas Division: Nuffield Exports Ltd., Oxford & 41/46 Piccadilly, W.1

Time of the Weevil

When spring returns to Lombardy and the reed-fringed canals, which thread the plain like veins in an outstretched hand, once more reflect a limpid sky; when warm sunshine mellows again the pink-washed walls and the sensual winds of the south push winter more firmly into the ice-galleries of the Alps, then farmers watch their fields with an anxious eye. For to *bieticultori*, spring is the time of the weevil, and in a few days an entire planting of sugar-beet can be devastated, by a pest which attacks both above and below ground.

The sugar-beet weevil, *Temnorhynchus mendicus* Gyll., known in all the warmer countries of Europe, is regarded in Italy as a pest of major importance. Infesting the fields in spring, the adult insects feed busily on the young beet leaves: eggs are laid and the grubs hatch out within a few days, to begin feeding greedily on the roots. This double attack, which can reduce the yield by as much as 85%, is a serious matter both for the individual farmer and for the great 12 year scheme for the Development of Italian Agriculture now in progress, under which a constant effort is being made to raise the production level on all Italian farms.

Because of this, the authorities ran a special campaign in 1956 to control the weevil. In an ambitious scheme throughout the sugar-beet areas, aldrin, the Shell soil insecticide, was widely used as one of the chief weapons of destruction—both because of its effectiveness *and because of its economy*. Applied at a rate of 2 lb. per acre, aldrin was sprayed and dusted over the growing crops and achieved complete control, not only of the weevil itself but of other destructive insects. Aldrin, indeed, represents *morte fulminea*, sudden death, to most pests of the soil.



aldrin

ALDRIN, DIELDRIN, ENDRIN, D-D AND NEMAGON ARE



PESTICIDES FOR WORLD-WIDE USE



Gracing today's finest cars

YOU TAKE THE ROAD in style when you ride on new 3-T Nylon Tyres by Goodyear. The strongest, safest, most luxurious tyres ever made. They combine the miracle-strength of exclusive 3-T Nylon cord with the unique Self-Adjusting Tread—for the perfection of motoring pleasure.



NYLON TYRES by

GOODYEAR

THE WORLD OVER, MORE PEOPLE RIDE ON GOODYEAR TYRES THAN ON ANY OTHER MAKE

THE ILLUSTRATED LONDON NEWS

© 1958. THE ILLUSTRATED LONDON NEWS & SKETCH LTD. The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved.

SATURDAY, JULY 12, 1958.

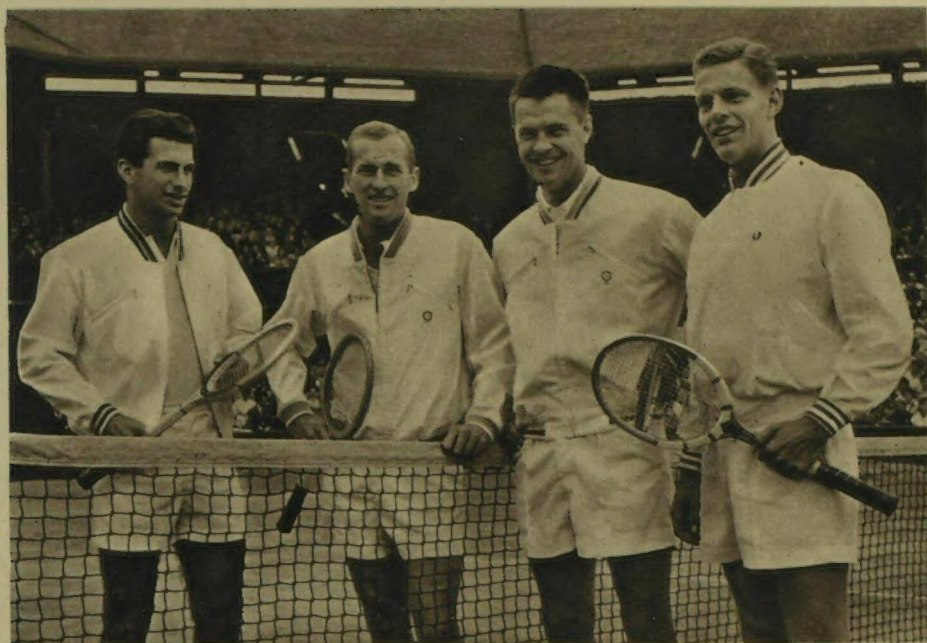


VICTOR AND VANQUISHED IN THE LADIES' SINGLES AT WIMBLEDON: MISS GIBSON, WITH THE TROPHY, AND MISS MORTIMER.

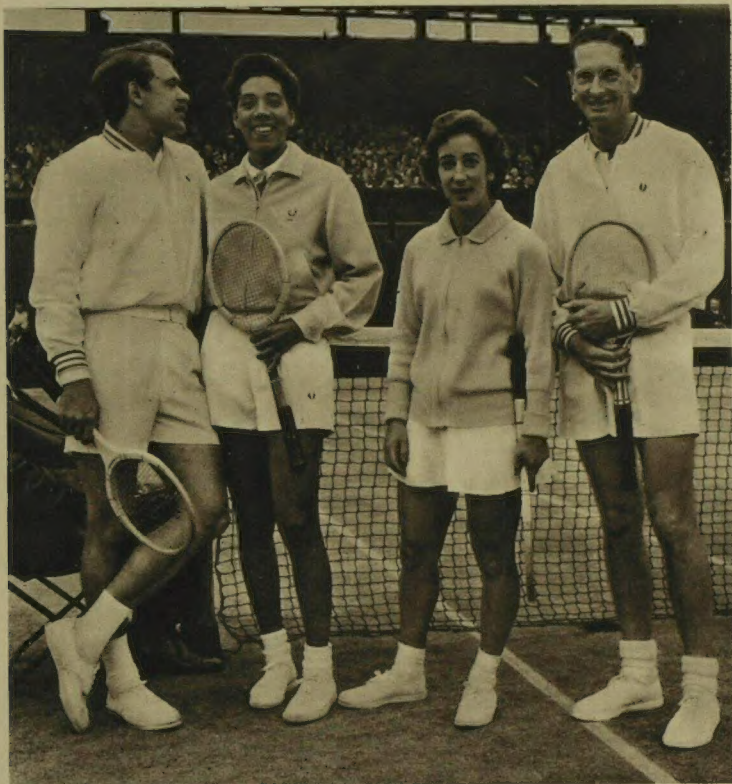
America's Miss Althea Gibson retained the Wimbledon Ladies' Singles title, which she had won last year, when she defeated Miss Angela Mortimer, of Great Britain, 8-6, 6-2, in the hard-fought Final on July 5. Miss Mortimer became the second unseeded player ever to reach the Ladies' Singles Final at Wimbledon when she easily defeated

Mrs. Kormoczy (Hungary) on July 3. Miss Mortimer was also only the fourth British woman to reach the Final since Miss Round kept the title in this country in 1937. Miss Gibson later won the Ladies' Doubles, with Miss Bueno of Brazil, but she again failed to gain the triple crown when she and K. Nielsen (Denmark) were defeated in the Final of the Mixed Doubles.

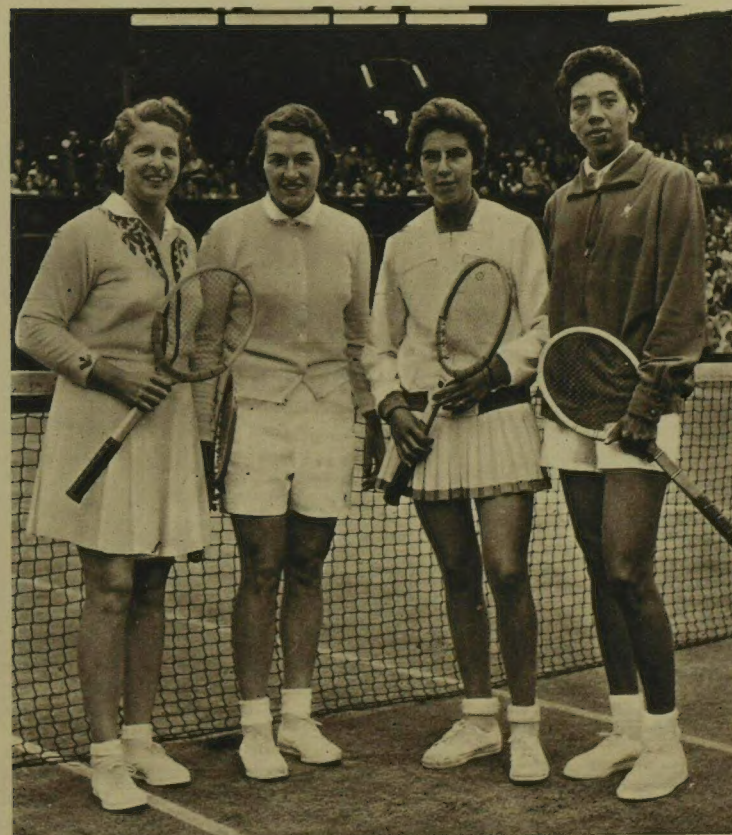
Postage—Inland, 4d.; Canada, 1½d.; Elsewhere Abroad, 5½d. (These rates apply as The Illustrated London News is registered at the G.P.O. as a newspaper.)



A SWEDISH VICTORY IN THE MEN'S DOUBLES: THE UNSEEDED PAIR, SVEN DAVIDSON AND ULF SCHMIDT (RIGHT), WITH THE AUSTRALIAN TOP SEEDS ASHLEY COOPER AND NEALE FRASER, WHOM THEY DEFEATED, 6-4, 6-4, 8-6.



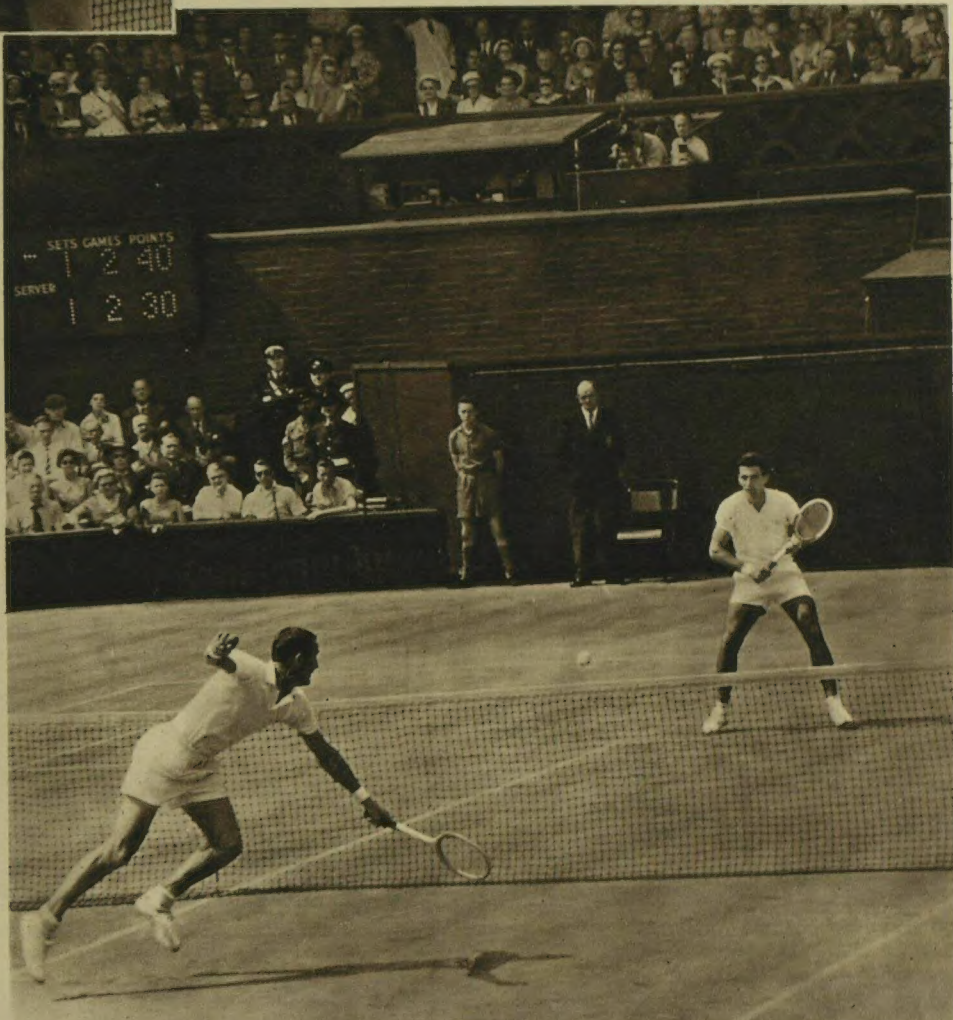
THE FINALISTS IN THE MIXED DOUBLES: THE AUSTRALIAN PAIR MISS L. COGHLAN AND R. N. HOWE (RIGHT) WITH K. NIELSEN (DENMARK) AND MISS GIBSON (U.S.), WHOM THEY DEFEATED, 6-3, 13-11.



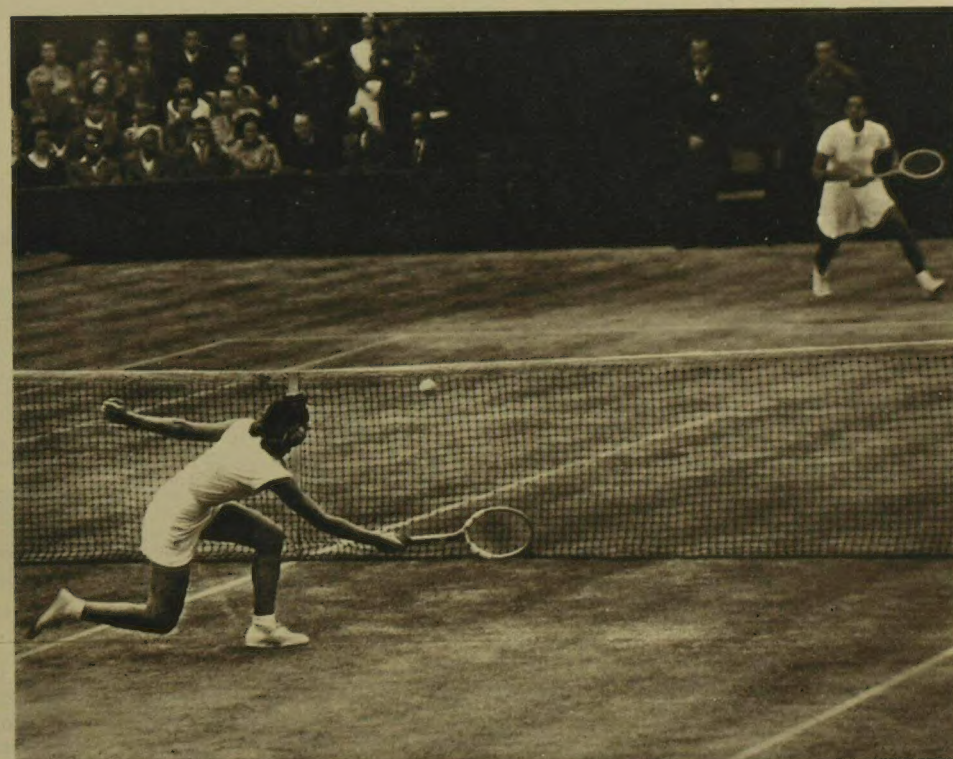
AN ALL-TRANSATLANTIC FINAL IN THE LADIES' DOUBLES: MISS M. BUENO (BRAZIL) AND MISS GIBSON (RIGHT) WITH THE UNITED STATES PAIR MRS. DU PONT AND MISS VARNER, AGAINST WHOM THEY WON, 6-3, 7-5.

THE END OF A RAINY WIMBLEDON: WINNERS AND LOSERS IN THE FINALS.

THE dominating factor in this year's Wimbledon Championships was the weather, for even the Wimbledon Fortnight did little to allay the record-breaking bad weather that has characterised this summer so far. Despite the rain, however, the Championships came to a punctual end on July 5. Great Britain's hopes lay largely in the Ladies' Singles, where Miss Truman was seeded No. 2, and Miss Bloomer No. 5. It fell, however, to an unseeded British player, Miss Angela Mortimer, to reap the laurels by reaching the finals (only the second unseeded player ever to do so) to give the powerful American champion, Miss Althea Gibson, a good match. The Men's Singles also brought honours to a British player, for having brilliantly defeated N. Pietrangeli (Italy) in the fourth round, R. K. Wilson again reached great heights in the quarter-finals when he was only just defeated by Ashley Cooper in a thrilling five-set match. Cooper then went on to win the coveted Singles Title when he beat his fellow-Australian and constant companion Neale Fraser in a final that was rather too much dominated by powerful serving and smashing. A surprise was the subsequent defeat of Cooper and Fraser in the Men's Doubles, which the Swedes, Davidson and Schmidt, won in three straight sets. As last year, Miss Gibson only won two of her three finals, but she again proved her supremacy in the Ladies' Singles.



DURING THE ALL-AUSTRALIAN FIGHT FOR THE MEN'S SINGLES TITLE: NEALE FRASER RETURNING A SHOT TO ASHLEY COOPER, WHO WON, 3-6, 6-3, 6-4, 13-11.



MISS MORTIMER AT THE NET, AND MISS GIBSON ON THE BASE LINE DURING THE FINAL OF THE LADIES' SINGLES. MISS GIBSON RETAINED HER TITLE BY DEFEATING THE UNSEEDED BRITISH PLAYER, 8-6, 6-2.

AT HENLEY REGATTA: SOME FINE RACING ON THE LAST DAY.



THE FINAL OF THE STEWARDS' CUP: BARN COTTAGE BEATING THE NATIONAL PROVINCIAL BANK IN A TIME ONLY THREE SECONDS OUTSIDE THE RECORD.



AFTER HIS VICTORY OVER THE RUSSIAN, IVANOV, IN THE DIAMOND SCULLS: STUART MACKENZIE, OF AUSTRALIA. HIS TIME WAS SIX SECONDS OUTSIDE THE RECORD.



THE DOUBLE SCULLS: BERKUTOV AND TUKALOV, RUSSIA, THE HOLDERS, WINNING THE FINAL EASILY, EQUALLING THE RECORD, AGAINST G. BAKER AND M. SPRACKLEN, MARLOW.



THE FINAL OF THE SILVER GOBLETS: C. G. V. DAVIDGE AND D. A. T. LEADLEY, LEANDER, BEATING F. STREUILLI AND G. KOTTMANN, SWITZERLAND.



HARVARD UNIVERSITY WINNING THE THAMES CUP IN THE FAST TIME OF 6 MINS. 57 SECS. FROM THAMES, WHO WERE BEATEN BY $\frac{1}{4}$ -LENGTH.



THE FINAL OF THE LADIES' PLATE: JESUS, HEAD OF THE RIVER AT CAMBRIDGE, LEFT, JUST BEATING THE OXFORD HEAD OF THE RIVER CREW, CHRIST CHURCH.



THE GRAND CHALLENGE CUP: TRUD, RUSSIA, WHO BEAT WASHINGTON UNIVERSITY IN THE FIRST ROUND, WINNING THE FINAL FROM LEICHHARDT, AUSTRALIA.

Henley Regatta, held from July 2 to 5, this year proved as great an attraction as ever, in spite of poor weather. The Russian crew, the Trud Club of Leningrad, beat Leichhardt, Australia, in the final of the Grand in the very fast time of 6 mins. 40 secs. The crisis of this event was really in the first round, when, to the accompaniment of thunder overhead, Trud beat Washington University. There was another success for Russia in the Double Sculls, in which the holders, Berkutov and Tukulov, beat the two Marlow oarsmen, equalling the record time of 7 mins. 21 secs. However, in the Diamond Sculls, S. A. Mackenzie, of Australia, the holder, beat his Russian opponent, V. Ivanov, easily in

a very fast time. In the Stewards' Cup, Barn Cottage just beat the National Provincial Bank in the final, in a time only three seconds outside the record. The Bank had beaten Trud, Leningrad, in a heat the day before. There was an exciting final in the Ladies' Plate, in which the Oxford and Cambridge head of the river crews, Christ Church and Jesus, competed, the latter winning by only a $\frac{1}{4}$ -length. In the Visitors' Cup, Keble beat St. Edmund Hall in the first all-Oxford final since 1948. The Thames Cup was won by Harvard, the Princess Elizabeth Cup by St. Edward's School, Oxford, and the Wyfold Cup by Burton-on-Trent Leander. Davidge and Leadley kept the Silver Goblets.

THE ROYAL VISIT TO SCOTLAND: SCENES IN "THE KINGDOM OF FIFE," EDINBURGH AND DUNBLANE.



(Left.)
AFTER HER FIRST PIT
DESCENT: THE QUEEN
BEING PRESENTED
WITH A MODEL OF
A MINER'S LAMP BY A
78-YEAR-OLD RETIRED
FIFE COLLIER.

(Right.)
DURING HIS VISIT TO
THE QUEEN VICTORIA
SCHOOL, DUNBLANE:
H.R.H. THE DUKE OF
EDINBURGH TAKING
THE SALUTE ON THE
PARADE GROUND.



IN THE GROUNDS OF THE
GARDENS OF THE PALACE
OF HOLYROODHOUSE: A
SCENE DURING THE ROYAL
GARDEN PARTY ON JULY 4.

IN BRILLIANT SUNSHINE: THE QUEEN AND THE DUKE OF EDINBURGH ARRIVING
TO VISIT THE ROYAL HIGH SCHOOL, IN REGENT TERRACE, EDINBURGH. HER
MAJESTY IS ACCOMPANIED BY THE HEADMASTER, DR. D. S. M. IMRIE. THE
ROYAL VISITORS SPOKE TO MANY OF THE BOYS.



WATCHED BY THE QUEEN AND THE DUKE OF EDINBURGH: A HISTORICAL MASQUE
ENACTED BY ST. ANDREW'S STUDENTS AT FALKLAND PALACE, FIFE.

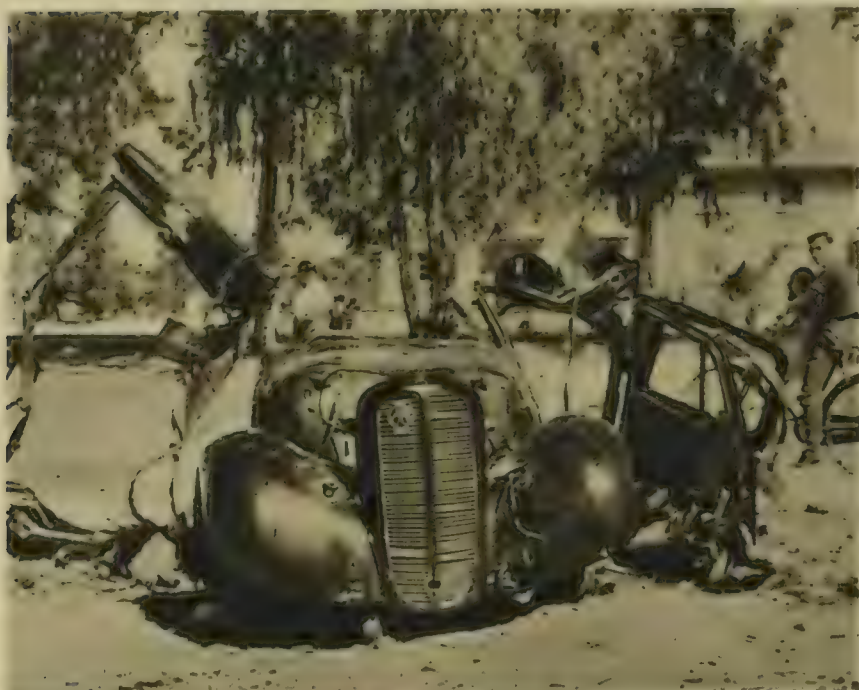


AT FALKLAND PALACE, THE SUMMER AND HUNTING SEAT OF STUART KINGS: THE QUEEN INSPECTING HER
BODYGUARD OF ARCHERS DURING HER VISIT TO FIFE.

On June 30 the Queen and the Duke of Edinburgh toured the ancient Kingdom of Fife and the Queen made her first pit descent when she went underground to the coal-face at Rothes Colliery. Later she was presented with a small model of a miner's lamp by a seventy-eight-year-old retired Fife collier. From Rothes the Royal visitors went to Kirkcaldy and then on to Falkland, where they saw a historical masque by St. Andrew's students at Falkland Palace. On July 1 the Queen and the Duke arrived at Leith for five days' residence at the Palace of Holyroodhouse and a further round of engagements.

In the afternoon they carried out an informal two-hour tour of Loretto School, Musselburgh. On July 2 a full day of engagements included a visit by the Duke of Edinburgh to the Queen Victoria School, Dunblane, which is celebrating its Golden Jubilee. On July 3 the last of the presentation parties to be held by her Majesty was attended by over 600 guests at the Palace of Holyroodhouse. In the evening the Queen and the Duke went to Glasgow, where they attended the Royal Scottish Variety performance in the Alhambra Theatre. Earlier the Duke had opened the £500,000 extension to the Heriot-Watt College in Edinburgh.

IN CYPRUS: VIOLENCE, ARSON AND INTER-COMMUNAL STRIFE.



FOUND TO HAVE A BOMB CONCEALED IN IT: A CAR BELONGING TO A GREEK CYPRIOT WHICH HAD TO BE BLOWN UP BY SECURITY FORCES AT OMORFITA.



SET ALIGHT BY UNKNOWN PERSONS: THE CHURCH OF AVIOS JACOVOS, IN NICOSIA, SHOWING FIREMEN DEALING WITH THE BLAZE.



IN A VILLAGE OUTSIDE NICOSIA: MEMBERS OF THE SECURITY FORCES STOPPING A LORRY TO SEARCH FOR HIDDEN ARMS AFTER AN ATTACK



AT NICOSIA TOWN HALL ON JULY 4: GREEK CYPRIOT WOMEN ARRIVING TO SUBMIT COMPLAINTS ABOUT TURKISH DISTURBANCES IN OMORFITA ON THE PREVIOUS DAY.



AFTER A CLASH BETWEEN A PLATOON OF THE 1ST BN. IRISH GUARDS AND EOKA: SECURITY FORCES SEARCHING VILLAGERS IN THE MOUNTAINS SOUTH-WEST OF NICOSIA.



DURING THE DISTURBANCES AT OMORFITA WHICH LED TO A CURFEW BEING IMPOSED THERE: A TURKISH YOUTH BEING ARRESTED AFTER A CLASH BETWEEN GREEKS AND TURKS.

There have been fresh outbursts of violence in Cyprus since the decision to lift the night curfew was announced on June 29. On June 30 there was a gun battle between a platoon of the 1st Bn. Irish Guards and EOKA in the mountains south-west of Nicosia, which was reported as being one of the fiercest clashes for eighteen months. On July 3, after twenty-four hours of intermittent violence and clashes between Greek and Turkish Cypriots, a

curfew was imposed on the village of Omorfita, on the outskirts of Nicosia. Further shootings and local disturbances between Greeks and Turks continued in Cyprus and were followed by a week-end of violence during which two Cypriots were killed in a clash when British troops fired on a crowd which attacked them at an all-Greek village near Famagusta. Twenty-two soldiers and thirteen villagers were injured in this incident at Avgorou.

THE spicy breezes have not of late been blowing soft o'er Ceylon's isle, but good Bishop Heber would find that in many cases man had proved himself vile. From the point of view of news the episode must be almost unique in recent times. The commentator's object is to comment on news in passage or sum up a closed situation immediately. If he is a contributor to an illustrated periodical, which cannot go through the press in a flash, he may be belied by events, but it is his own fault if this happens often. Here it has been the same for all. I do not pretend to study every national newspaper regularly, but so far as I know, at the time of writing, there have been two really satisfactory reports, in the *Daily Telegraph* and the *News Chronicle*. They were out of date through no fault of the writers, and it seems that the *Telegraph* man got his through only by bolting to an Indian post office.

The explanation is that a Press censorship, internal and external, of astonishing severity and success was imposed. If the Government of Ceylon was in no other way efficient in its dealings with the communal disturbances, as its critics allege, it at all events scored a triumph here. The affair smouldered, flamed up, and—apparently—had been extinguished before the world knew much more than that there had been trouble. Even now details appear to me to be somewhat jumbled, so that, while it has almost ceased to be news, it cannot yet be treated as a historical event. Of the gravity of the disturbances there can be no doubt. The Federal Party, which is the Tamil Opposition, was proscribed *en bloc*. Violent clashes resulted in a still unknown, but it is believed considerable, number of deaths.

The basic and endemic factor is the presence of two races in the island, the Sinhalese and the Tamils, the latter being divided into two roughly equal bodies of permanent settlers and a floating population from India. To the credit of all concerned, and perhaps especially the predominant Sinhalese, there has been in the past relatively little ill-feeling between these communities. Yet the possibility of tension has long been there. The highly industrious Tamils—almost painfully industrious in the eyes of some easy-living Sinhalese—have in many cases worked themselves into important positions. The question of citizenship and language rights has been steadily becoming more intractable.

The immediate cause of the outbreak of violence was an election campaign, its alliances, and the manner in which it was conducted. The Prime Minister, Mr. Bandaranaike, was strongly supported by a body of Buddhist priests who would seem to have acted as a "ginger group." Would it be unfair to him to say that he could not quite resist the temptation to tap the anti-Tamil drum? A Bill to permit a "reasonable" use of the Tamil language had been promised, and accepted, last year. Its withdrawal is claimed by official sources to have been made necessary by the behaviour of the Tamils, and by the Tamils to have been due to extremist pressure on Mr. Bandaranaike.

Let us admit that the Tamil version is the harder to test, but at the same time note that to some British opinion on the spot it has appeared worthy of credence. The other side asserts that Mr. Bandaranaike had no option but to take the course he did after violent rioting had broken out over the forcible alteration of car registration plates and insistence on the use of the Sinhalese symbol "Sri." There is no question about the facts, only about the interpretation. The "anti-Sri riots" took place. Man may be unjustly described as vile, but on occasion he might be called imbecile. There is little doubt that the urgently necessary repression was handled clumsily

A WINDOW ON THE WORLD. "WHAT THOUGH THE SPICY BREEZES."

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

by an inexperienced Government, whose policy had left it short of forces for the job.

We must hope that it has been done thoroughly and that trouble of this kind will not recur. Criticism of Mr. Bandaranaike ought not to

establish the "reasonable" usage of Tamil. If it proves true, this will be a case in which one will be delighted to see politicians perform their well-known feat of walking in circles to where they started. There are too many festering sores in the world for us to be indifferent about another.

Apart from India, which is the native place of the Tamil people, there are settlements abroad. The most sensitive is that in Malaya, which has shown signs of distress and anger over the events in Ceylon. There are other colonies in Africa. In fact, the name and object of the Federal Party are closely connected with this state of affairs, which one might describe as their *raison d'être*. As political leaders have put it, they profess to hope for a settlement in which "all Tamils will live peacefully under one flag"—that is, in Ceylon, India, Malaya, and Africa—and "an autonomous region of our own within a Federal set-up." Taken literally, this aim would be, as the Prime Minister said, to "overturn the State."

The connection of India with the Tamil population of Ceylon arouses some ironic reflections. Normally, there can be no doubt that India would have made clear her anxiety about its fate, even if the Government considered that the Tamils shared the blame with the Sinhalese. Ceylon, however, is a valuable ideological ally, in world politics not easily spared. Thus official India has refrained from public comment. On the other hand, the Tamil community in India, when the disturbance was at its height, showed at least a disposition to afford aid to the Tamils in Ceylon. Here is to be found another potential danger to peace, order, and human life which would raise its head again were the troubles to recur.

It has been said that signs of anti-European, especially anti-British feeling, were observed. It now seems probable that this was largely an error. A Sinhalese might say, petulantly: "It was you English who brought these people here to work on your estates." But, after all, the value of the Tamils to Ceylonese economy cannot be seriously disputed by any sane person, of whatever race or religion. A dock strike also took place, and it may well be that anti-European feeling was voiced by strikers. The Ceylon Government asserts that the two situations were mixed up by observers and that they were, in fact, not connected. The British view was that the problem was a domestic one and that the assertion of its authority by the Ceylon Government was the first necessity.

Nobody comes out very well. For electoral objectives the Government took the risk of appearing to encourage the opening of a horrible fissure, a calamity with which Ceylon had not previously been afflicted. Tamil leaders were irresponsible; their followers excitable and brutal. The censorship in some ways defeated its own ends and gave rise to wild rumours within and without. Rumour is often more dangerous than the ugliest forms of truth. It would be a platitude to express the hope that all had learnt their lessons—only the most intelligent, and often not even they contrive in such circumstances to do that within a few weeks. Yet it may not be extravagant to believe it possible that the thinking will realise the risks which have been run and contrive to impart some prudence to simpler-minded followers and supporters. Otherwise there will be more trouble.

In our issue of June 14 we published a photograph of the Governor-designate of Fiji, Sir Kenneth Phipson Maddocks. In the caption we described him as having been Governor and Commander-in-Chief of British Honduras, and Administrator of St. Vincent Islands, in the British West Indies. Sir Kenneth has not held these positions, which were, in fact, held by the present Governor of Fiji, Sir Ronald Garvey.



BELIEVED TO BE THE LARGEST STEEL ISLAND IN THE WORLD: AN ARTIST'S IMPRESSION OF AN OFFSHORE SULPHUR-MINING PLANT BEING ERECTED IN THE GULF OF MEXICO.



THE FIRST BIG STEEL STRUCTURE OF THE STEEL ISLAND, A 172-TON DECK SECTION, DWARFING THE WORKMEN, BEING LOWERED INTO POSITION BY A GIANT FLOATING CRANE. A Y-shaped steel island, which when complete will be almost a mile long and which is believed to be the largest in the world, is being erected in the Gulf of Mexico. The island is being built by the Freeport Sulphur Company to develop a major new sulphur deposit known as Grand Isle. It is situated seven miles off the coast of Louisiana in water which is 50 ft. deep.

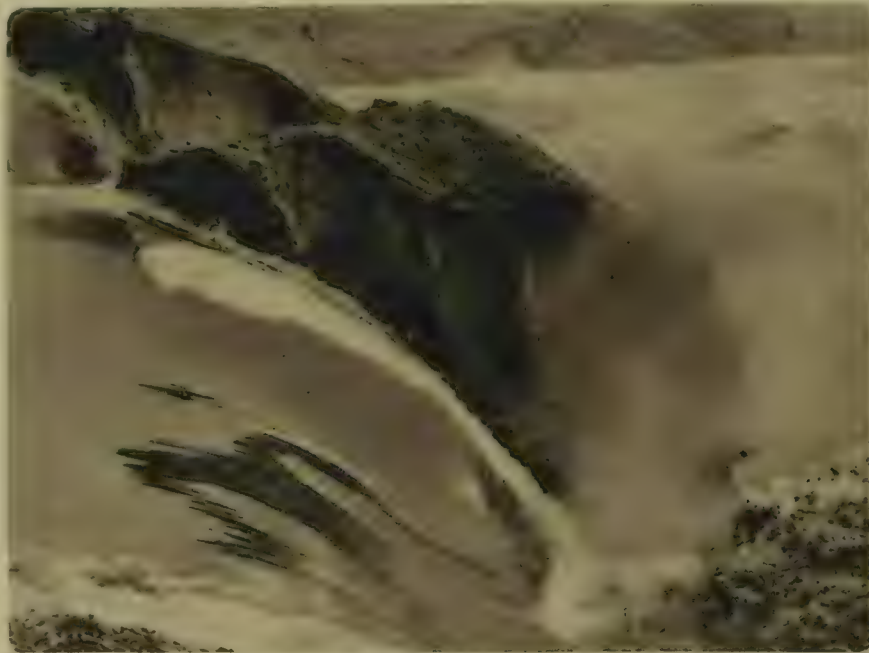
N.B.—These photographs do not illustrate Captain Falls' article.

prevent us from praising his zeal. The alternative to law and order is chaos. And chaos would mean the extension to Ceylon of the disgusting and appalling racial hatred and mass murder of which many instances have been witnessed in our time. At the moment there is again talk of a Bill to

A WINDOW ON THE WORLD—I.



THE AMERICAN-CANADIAN BORDER. BLOWING UP THE COFFER DAM NEAR CORNWALL AND MASSENA FOR THE GREAT NEW HYDRO-ELECTRIC PLANT.



AFTER THE EXPLOSION: WATER RUSHING THROUGH THE GAP. THE COFFER DAM'S DESTRUCTION IS A STEP NEARER COMPLETION OF THE ST. LAWRENCE SEAWAY.

An important stage in the construction of the St. Lawrence Seaway, due to be opened by the Queen next year, was reached on July 1, when a coffer-dam near Cornwall was blown up, releasing river water for a great new hydro-electric plant serving the U.S. and Canada.



YUGOSLAVIA. COLONEL NASSER'S VISIT: PRESIDENT TITO (CENTRE) SHOWING THE U.A.R. PRESIDENT A MODEL OF THE BATTLEFIELD AT SUTJESKA. President Nasser of the United Arab Republic arrived in Yugoslavia for a fortnight's visit on July 2. On July 6 it was announced the Greek Foreign Minister would be joining Presidents Tito and Nasser for talks. During his visit, President Nasser was with his host for the commemoration of the Second World War battle against the Germans at Sutjeska.



RUSSIA. AN UNPRECEDENTED OCCASION: THE AMERICAN AMBASSADOR IN MOSCOW BROADCASTING ON RUSSIAN TELEVISION. Mr. Llewellyn E. Thompson, the American Ambassador in Moscow, broadcast, from a prepared text in Russian, on Moscow television on July 3, the eve of American Independence Day. He was the first American to appear on Moscow television and spoke of the need for a free flow of news between the two countries.



ALGERIA. DURING HIS VISIT: GENERAL DE GAULLE, LOWER LEFT, AMONG A CROWD OF MUSLIM SOLDIERS AND CIVILIANS.



ALGERIA. GENERAL DE GAULLE, CENTRE, BEING CHEERED BY A CROWD AT FORT NATIONAL SHORTLY BEFORE HIS IMPORTANT ANNOUNCEMENT IN ALGIERS.

On July 1 General de Gaulle arrived in Algeria for his three-day tour of military inspection. On July 3 in Algiers he announced important economic and social reforms. Muslim women were given full voting rights, some £12,000,000 in extra credits were to be provided



DURING HIS THREE-DAY TOUR OF MILITARY INSPECTION IN ALGERIA: GENERAL DE GAULLE (RIGHT CENTRE) IN A HELICOPTER, IN WHICH HE MADE MANY OF HIS JOURNEYS.

for industry and agriculture, and new education schemes were announced as well as a new postage stamp, for both Algeria and France. In Algiers, General de Gaulle declined to see representatives of the Committee of Public Safety, but did receive General Massu.

A WINDOW ON THE WORLD—II.



SOUTHERN LEBANON. KEMAL JUMBLATT (WEARING A DARK SUIT), THE LEADER OF THE DRUZE REBELS, SEEN INSPECTING SOME OF HIS TROOPS IN THE MOUNTAINS.



BAALBEK. DRUZE REBELS PATROLLING THE FAMOUS RUINS OF BAALBEK AFTER THEY HAD OCCUPIED THEM ON JUNE 29. GOVERNMENT TROOPS WERE IN THE NEARBY HILLS.



NEAR BAALBEK. AN ARMOURD CAR OF THE LEBANESE GOVERNMENT FORCES PASSING A ROADSIDE OUTPOST, WHERE THERE HAD PREVIOUSLY BEEN A DRUZE ATTACK.



BEIRUT. REBELS IN THE OLD MOSLEM QUARTER OF THE CITY IMMEDIATELY AFTER THEY HAD RECEIVED THEIR FIRST UNIFORMS.



BEIRUT. THE SCENE OF AN EXPLOSION OF A TIME-BOMB PLACED IN A BOX OF VEGETABLES, ON JUNE 23. FOUR PERSONS WERE KILLED AND SEVERAL OTHERS WERE INJURED.



BEIRUT. WOUNDED REBEL PRISONERS, CAPTURED IN THE MOUNTAINS OVERLOOKING BEIRUT AIRPORT, EMERGING FROM AN ARMOURD CAR AT POLICE H.Q.

LEBANON. ASPECTS OF THE TROUBLED SITUATION: IN BEIRUT AND WITH THE DRUZE REBELS AT BAALBEK.

At the beginning of July, the Lebanese Government forces were apparently meeting with some successes; and after an engagement near Shemlan, some ten miles south-east of Beirut, in which Vampire aircraft of the Government forces made a number of strafing sorties, the Druze forces of Kemal Jumblatt suffered a defeat and were in retreat. Further attacks were made to turn back the Druze threat to Beirut Airport. In Tripoli, too, where there had

been heavy shelling, it was believed that one rebel quarter had surrendered. On July 3, Mr. Hammarskjöld, the U.N. Secretary-General, told a Press Conference in New York that there was nothing to warrant the use of the term "mass infiltration" by United Arab Republican combatants in the Lebanon. The report of the 100 U.N. observers in the Lebanon had at that time been despatched, but not yet received or made public.

A WINDOW ON THE WORLD—III.



THE UNITED STATES. AT SEATTLE EN ROUTE FOR NEW YORK: BERTHA.
A YOUNG BELUGA WHALE, WHICH DID NOT SURVIVE THE FLIGHT. The New York Aquarium at Coney Island recently tried to bring two young Beluga whales, *Louie* and *Bertha*, by air in canvas cradles from a remote hamlet in Alaska. *Louie*, weakened by an infection from a harpoon wound, died in Alaska. *Bertha* arrived in Seattle looking travel-worn and was allowed a day of rest in the seal pool of the Seattle Zoo, but despite this she was dead when the aircraft carrying her arrived in New York.



WEST GERMANY. FOUND IN THE BED OF THE RHINE: A 35-FT. MIDGET SUBMARINE OF GERMANY'S WARTIME NAVY BEACHED NEAR EMMERICH.

This 35-ft. midget German submarine, thought to have been scuttled at the end of the war, was discovered on the bed of the River Rhine on June 29, when it fouled a freighter's towing cable. It was beached near Emmerich, in West Germany, where, as can be seen in this photograph, it aroused considerable interest.



IRAQ. A NEW BRITISH-BUILT BRIDGE IN THE MIDDLE EAST: THE NEWLY-OPENED SUSPENSION BRIDGE SPANNING THE EUPHRATES AT SAMAWA.

H.E. the Iraqi Minister of Communications and Works recently opened Iraq's first modern suspension bridge. It is at Samawa, about half way between Baghdad and Basrah, and was built by Sir William Arrol and Co. Ltd., of Glasgow; the Consulting Engineers were Posford, Pavry and Partners, of London. The bridge carries a carriageway for two lines of traffic.

(Right.)

THE UNITED STATES. THE DEDICATION OF THE MACKINAC BRIDGE: AN AERIAL VIEW OF PART OF THE FIVE-MILE SPAN DURING THE CEREMONY.

Michigan's 100,000,000-dollar Mackinac bridge was dedicated on June 28 at a ceremony high above the blue waters of the Straits of Mackinac, which it spans. The new five-mile bridge linking Michigan's upper and lower peninsulas has been described as one of the great engineering accomplishments of our time. Measured from anchor block to anchor block—8,614 ft.—it is the longest suspension bridge in the world. The overall length is 26,444 ft. The bridge, which was opened for traffic last November, connects the industrial district of southern Michigan to the lakes and forests of the upper peninsula.



UGANDA. UGANDA'S BIGGEST BUILDING: AMBER HOUSE, WHICH WAS RECENTLY OPENED IN KAMPALA BY THE GOVERNOR OF UGANDA, SIR FREDERICK CRAWFORD. Amber House, begun almost three years ago, has been officially opened in Kampala. It is the headquarters of the Uganda Electricity Board, the Lint Marketing Board and the Coffee Industry Board. Some twenty sub-tenants occupy a number of the 171 rooms. The building cost £400,000, and among its features are an auction mart and an underground car park. The architects were Mr. E. I. Graff and Mr. H. Moross.



THE UNITED STATES. UNITING MICHIGAN: THE NEWLY-DEDICATED MACKINAC BRIDGE VIEWED FROM AN AIRCRAFT WHOSE WING SHOWS (TOP). IN THE FOREGROUND IS MACKINAW CITY.

A WINDOW ON THE WORLD—IV.



WHERE CHAMPLAIN LANDED AND FOUNDED QUEBEC 300 YEARS AGO. THE RIVER FRONT : (LEFT) CAPE DIAMOND AND THE CITADEL ; AND (RIGHT) THE TALL CHATEAU FRONTENAC HOTEL.



CELEBRATING ITS TERCENTENARY THIS MONTH : QUEBEC FROM THE AIR. BEYOND THE CITADEL LIE THE PLAINS OF ABRAHAM AND WOLFE'S COVE IN THE BACKGROUND.

QUEBEC, CANADA : THE GREAT FRENCH-CANADIAN CITY WHICH CELEBRATED ITS TERCENTENARY ON JULY 3.

The first known white man to see the site of Quebec was the French navigator Jacques Cartier, who found a large Indian village, called Stadacona, there in 1535. It was not till 1603, however, that the intrepid Samuel de Champlain first sighted Cape Diamond (where now stands Quebec's magnificent skyline); and it was five years later, on July 3, 1608, that he landed there with twenty-eight men and founded Quebec, "the cradle of new France"—and it is still overwhelmingly a French-speaking city. In 1800, with a population of 58,000, 60 per cent. were French-speaking; nowadays, when

the population of its metropolitan area is 301,108 (1956 figures), the French-speaking percentage is about 90. To most English people Quebec is the scene of Wolfe's famous victory; and a joint memorial commemorates Wolfe and Montcalm, the opposing generals, who both perished in the battle. The tercentenary of the foundation has been celebrated on and around July 3; and Field Marshal Earl Alexander of Tunis, representing H.M. Government, said: "We must never forget what de Champlain did in the face of opposition and apathy, of hardship, danger and indifference."

AN AMERICAN BEAU IN EIGHTEENTH-CENTURY LONDON.

"THE LONDON DIARY, 1717-1721, AND OTHER WRITINGS OF WILLIAM BYRD OF VIRGINIA." :
EDITED BY LOUIS B. WRIGHT AND MARION TINLING.*

An Appreciation by E. D. O'BRIEN.**

ONE has to be a singularly dispassionate historian to study the private diaries of those who died centuries ago without a slight feeling of discomfort. To disinter their most intimate thoughts and feelings is much the same, in a spiritual sense, as to dig up their physical remains and to exhibit them in museums. There is something, I feel, pathetically naked and defenceless about Egyptian mummies—but that does not prevent me from inspecting them with close curiosity. Indeed, if I am to be honest, the touch of scruple to be overcome adds a dash of zest to the spectacle. We are all, if we will admit it, Peeping Toms.

Some diarists, of course, seem to be writing deliberately for posterity. John Evelyn has always seemed to me to be one of them. So, perhaps, was Pepys—unless we are to presume that the passages written in shorthand were merely a precaution taken in order to continue the deception of "my wife, poor wretch!" But William Byrd, of Virginia, wrote the whole of his extensive diaries in shorthand, and I am convinced that he intended no eye but his own ever to see or interpret them. They are the work of a man both candid and religious, sensual and loose-living, open-hearted and with charm of manner, a man of affairs, a wit, an aristocrat—in other words, a typical beau of the late seventeenth and early eighteenth centuries: intelligent, lettered, extrovert, rich, moderately devout, none too scrupulous and, above all, polite. Here we have it all, set out for us in this book. It is a rich mine of historical and social illustration, an unusually convincing piece of self-revelation, and a positive panorama for the satisfaction of Peeping Tom.

William Byrd, the second of that name, belonged to the upper crust of Virginian society at a period when the links with the mother country were still so strong that a man could move at ease both among his fellow-Burgesses or Members of Council in Virginia, and among the noblemen, statesmen and wits of "the town." At the same time, tension on the political plane was growing, and it was in these years that the seeds of the conflict which was to end in the War of Independence were being laid. Byrd had a considerable part to play in these battles, for on at least two occasions he represented the colony in London, and actively fostered their interests, as against the policy of the Governor, both at Court and in the Privy Council and Board of Trade. It cannot be said that he was very successful—had he been more so, history might have been differently written—but at least these affairs brought him into close touch with men of distinction such as

the Duke of Argyll, the Earl of Orrery, and Sir Robert Southwell. He himself was born in 1674, and until 1726 he seems to have spent almost as much time in England, where he received his education, as in Virginia.

The newly-published sections of the diaries begin in December 1717, and end in May 1721. Byrd was at first in England, attending to the business of the colony. He was also a widower, looking out for a second wife. He had fallen passionately in love with a Miss Smith, and pursued his wooing in what seems to us to be a somewhat extraordinary fashion. There was the usual series of hopes and disappointments—he lost her in the end—and Byrd is continually approaching his friends, especially Lord and Lady Dunkellen, to ask news of "my mistress," of "my dear Miss Smith," and to petition their

or not he said his prayers, night and morning, and if he fails—or if a lady has been temptingly complaisant, he adds "for which may God forgive me." Then his drawing-master calls, or, as he writes: "I danced my dance." There were letters to be written or business to be done—he calls it, "put several things in order"—and then he would stroll out to visit men and ladies of fashion or of frolic, lose a few guineas at play in a coffee-house, drink a bottle—rarely more than one—tumble a girl in a bagnio, and so home in a chair or a coach. He recalls meticulously what he had to eat—"battered eggs" figures largely on the menu—and comments on the state of the weather and of his bowels. But he records little of what he actually read, or of the conversations in which he took part, so that there is a certain amount of sameness about the entries, whether he is in London, at sea, or at home in Virginia. One entry taken at random (March 16, 1719) is typical both of his style and of his manner of life.

I rose about 8 o'clock and found my back very bad. I read two chapters in Hebrew and some Greek in Lucian. I said my prayers, and had milk porridge for breakfast. The weather was very cold and clear, the wind northwest. About 10 o'clock came Colonel Blakiston and stayed about half an hour. Then came Annie Wilkinson and put my linen in order. I danced my dance and read some English until 2 o'clock and then I ate some boiled mutton. After dinner I put several things in order and read more English till 5 o'clock and then went to the play for the benefit of Mrs. Porter. I sat by my Lady Buck. After the play I went to Court where was but indifferent company. About twelve I walked home, and ate some broth and said my prayers.

Not an epoch-making day, but I do not see why a beau of the eighteenth century should not have

to endure boredom now and again! But boredom is unlikely to afflict those who wander lazily through this book. It is not, of course, a work which will easily bear to be read straight through, although the three connected pieces which follow the diary, "History of the Dividing Line," "A Journey to the Land of Eden," and "A Progress to the Mines," repay a more protracted attention, and prove Byrd's claim to be accounted a true man of letters.

Still, the diary is the thing. With all his faults, so patiently recorded, his domestic quirks, and his repetitions, William Byrd cannot fail to win and hold the affection of those who read, nearly three centuries later, the self-revelations which he hoped would remain secret for ever. That in itself seems to me to justify the able work which made their interpretation possible, the careful editing which has produced so delightful a book, and what Sir Winston Churchill once described (in another context) as "the curiosity of the idle."

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 86 of this issue.



THE DESIGN FOR THE JINNAH MAUSOLEUM AT KARACHI: THIS ENTRY, BY RAGLAN SQUIRE AND PARTNERS, DEFEATED SEVENTY-ONE OTHERS SUBMITTED IN A WORLD-WIDE COMPETITION.

This model of the design by Raglan Squire and Partners for the Jinnah Mausoleum at Karachi was shown at the Anglo-Pakistan Society dinner at the Connaught Rooms in London on July 1. The dominating feature is the roof—a 2½-in.-thick concrete shell covered in gold mosaic and supported by stone buttresses rising from pools. The interior of the tomb (on which work is due to start in about two months) is mainly of marble, and is ornamented with traditional Islamic patterns.

N.B.—This illustration has no connection with the book under review.

help in his suit. This did not, however, prevent him from pursuing trollops and the maid in his lodgings. (He is always running off to the bagnio, or even flopping down on the grass in St. James's Park, and his experiences of this order are described in much detail.) But there are some rather touching entries, such as: "I dreamed that Miss Smith called me dear and was in bed with me." And when Miss Smith sent a Mr. Orlebar with a message that Byrd should not trouble her any more with "letters or addresses," he writes: "I was very much concerned but said little to him, but when he was gone I cried exceedingly."

However, he cheered up and went off on the round of visits which seemed to occupy most of his mornings. (It is quite extraordinary how often he drew blank: "Then I went to my Lord Percival's, but he was from home; then to Colonel Paget's, but he was from home; then to Mr. D—m, but he was from home; then to my Lord Orrery's, but he was likewise from home.") His day was fairly regular. He would always, if he could, read a chapter in Hebrew and in Greek. Hardly a day passes without his recording whether

*"The London Diary, 1717-1721, and Other Writings of William Byrd of Virginia." Edited by Louis B. Wright and Marion Tinling. (Oxford University Press; 70s.)

** Owing to Sir John Squire's indisposition this review has been contributed by Mr. E. D. O'Brien.

MASTERPIECES OF JAPANESE PAINTING AND SCULPTURE: A NOTABLE EXHIBITION AT THE VICTORIA AND ALBERT.



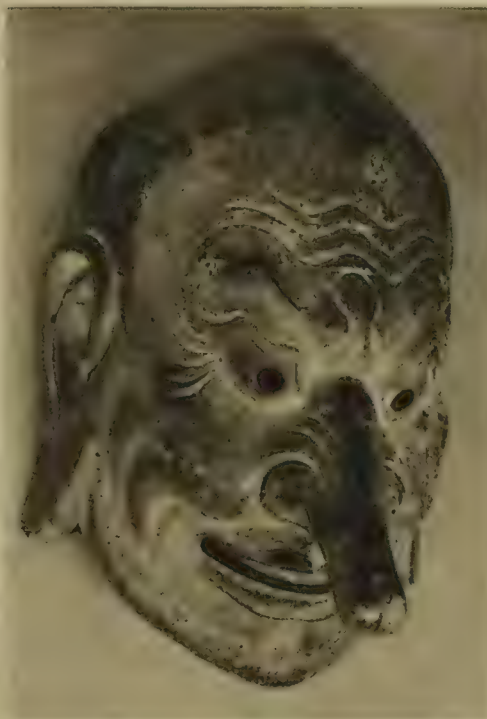
(Left.)
"PORTRAIT SAID TO BE OF
FUJIWARA MITSUYOSHI"; A
LATE TWELFTH-CENTURY
HEIAN PERIOD HANGING
SCROLL TRADITIONALLY AT-
TRIBUTED TO FUJIWARA
TAKANOBU (1142-1205).
(Colours on silk: 55½ by 43½ ins.)
(Jingo-ji, Kyoto. Registered
National Treasure.)



(Right.)
"UESUGI SHIGEFUSA"; A
SUPERB THIRTEENTH-
CENTURY WOOD PORTRAIT
STATUE OF THE KAMAKURA
PERIOD, BY AN UNKNOWN
ARTIST. SHIGEFUSA IS SHOWN
WEARING COURT COSTUME,
AND IS HOLDING A COUR-
TIER'S SCEPTRE. (Wood with
touches of colour: height, 27½ ins.)
(Meigetsu-in, Kanagawa. Regis-
tered Important Cultural Pro-
perty.)



"MAN IN ARMOUR": AN EARTHENWARE *HANIWA*
FIGURE OF THE PERIOD OF THE GREAT TOMBS (FIFTH
TO SIXTH CENTURIES, A.D.). (Height, 24½ ins.) (Mr. Yoshio
Negishi, Saitama. Registered Important Cultural Property.)



OF THE NARA PERIOD (EIGHTH CENTURY): A *GOGAKU*
MASK DEPICTING THE HERALD CHIDO—ONE OF THIRTY-
ONE SUCH MASKS ORIGINALLY PRESERVED IN THE
HORYU-JI. (Red-painted camphor wood: height, 12½ ins.)
(National Museum, Tokyo.)



"BOSATSU (BODHISATTVA)": A GILDED BRONZE STATUETTE
OF THE ASUKA PERIOD (SIXTH TO SEVENTH CENTURIES). HE
IS SEATED IN AN ATTITUDE OF MEDITATION. (Height, 8½ ins.)
(National Museum, Tokyo. Registered Important Cultural Property.)



"HOTSU RIVER": A SECTION FROM ONE OF A PAIR OF PAINTED SCREENS BY MARUYAMA OKYO
(1733-1795). (Colour on paper.) (Mr. Sozaemon Nishimura, Kyoto. Registered Important Cultural Property.)



"RAINY SPRING": A DETAIL FROM ONE OF A PAIR OF SIX-FOLD SCREENS PAINTED IN 1916 BY
SHIMOMURA KANZAN (1873-1930). (Colour on silk.) (National Museum, Tokyo.)

Ninety-five exhibits lent by museums, temples and private owners in Japan—twenty-five of them registered as "National Treasures" and thus ranking among the very greatest of Japanese masterpieces—comprise the impressive Exhibition of "Art Treasures from Japan," which continues at the Victoria and Albert Museum, South Kensington, until August 17. Organised by the National Commission for Protection of Cultural Properties in Japan, and sponsored in this country by the Arts Council, the exhibition has already been seen in Paris, and is later to be shown in The Hague and Rome. The exhibition is devoted entirely to painting and to sculpture, and provides the public with

the opportunity of seeing a wide survey of the higher achievements of Japanese art, rather than merely the decorative arts which are usually seen in Europe. The paintings range from two monumental hanging scrolls of the ninth century to some exciting and graceful examples of the early years of this century, such as the screen, "Rainy Spring," shown here. The sculpture begins with clay figurines of the prehistoric Jomon period and ends with some masks of the sixteenth and seventeenth centuries. Perhaps the most striking pieces in the exhibition are the marvellous wood sculptures of the Heian period (794-1184) and the Kamakura period (1185-1337).



THE BUBBLE BREAKWATER: A PNEUMATIC DEVICE BEING TESTED AT DOVER WHICH MAY

With the co-operation of the Dover Harbour Board, a pneumatic breakwater has been placed across the entrance to the Inner Harbour. This consists of two lines of pipes to which compressed air is fed and this issues through a number of special distributors on the sea-bed in the form of bubbles. The curtain of bubbles which rapidly ascends to the surface is able to reduce the height of a wave by half and its "hitting power," or destructive capacity, by a quarter, thus reducing a heavy and dangerous sea to a light sea. In this way, the berthing of ships in the harbour is rendered easier. There

have been attempts in the past to utilise rising air bubbles to reduce the height of seas in a storm, but economical distribution of air has always presented great difficulties. The new system, however, has been made economically feasible by the use of newly-invented air distributors which are at the same time air economisers. The experiments being conducted at Dover are being carefully watched from many quarters, as the bubble breakwater can be put to many useful purposes both in peace and war. A few of its peaceful applications are here illustrated, and there are, in fact, many

Drawn by our Special Artist, G. H. Davis, S.M.A., with



HAVE MANY APPLICATIONS AND MAKE THE BUILDING OF HARBOURS LESS EXPENSIVE.

other ways in which the pneumatic breakwater might meet a long-felt need. For war purposes it might be possible to construct miniature havens at very short notice for the rapid embarkation of troops. At Dover, a battery of air compressors has been placed on the Admiralty Pier and supply pipes pass from a manifold through a pipe tunnel to the sea-bed. The pipes are flexible and made of Polythene. They are tensioned away from the sea wall and are held in position on the sea-bed by weights. They pass to the rigidly fixed distributor lines and supply the air for the pneumatic breakwater. There

the co-operation of Pneumatic Breakwaters Ltd., London.

are two pipe-lines at the distributing end and they are situated about 100 ft. apart. When in operation the distributor lines send out a constant stream of bubbles to form two pneumatic walls. On the surface the air-bubble streaks are inconspicuous and are only about 7 ft. wide. From the experiment at Dover and from exhaustive tank tests it appears that this form of breakwater may in future partly replace massive concrete harbours. In this way the expenditure of vast sums of money on labour and materials may one day become unnecessary.



IN AN ENGLISH GARDEN.

TWO CORNFIELD WEEDS MAKE GOOD.

By CLARENCE ELLIOTT, V.M.H.

flowers is derived—in direct line of descent—from our common wild scarlet cornfield weed, *Papaver rhæas*. The story of the evolution of the Shirley poppy, as a strain or race, is a remarkable example of what may be developed by careful, patient selection over a period of years, starting perhaps from a slight variation from the normal.

It was the Rev. W. Wilks, Rector of Shirley, and for many years Secretary of the Royal Horticultural Society, who evolved the Shirley poppy. It all started from a single specimen of the common

running the length of the bed. Then the bed was hoed across, so as to leave 2-in. squares of seedlings a foot apart each way, and lastly these were thinned so as to leave only one seedling in each square. The measurements which I give are from memory and so are only approximate. It may have been that the seedling poppies were left 18 ins. rather than a foot apart, and certainly 18 ins. would not be too much. To sow fine seeds evenly for such an operation as this, the best plan is to mix them with a quantity of fine dry soil and then sow the seed-and-soil mixture. It is quite remarkable how heartily annuals such as Shirley poppies will grow when thinned out as I have described. But, alas, how seldom are such plants thinned with sufficient severity to give the best results. That first bed

of Shirley poppies which my brother grew made quite a sensation among gardening friends and neighbours, and many local head gardeners. The lovely satin-textured blossoms in every clean, delicate shade of paler and darker pink and red were surprisingly large, and carried on long, sturdy stems, making them ideal as cut flowers. To keep the succession of flowers going it is essential to gather them all the time and every day, never allowing a single pod of seed to develop. For convenience in gathering the flowers, a long, narrow bed, say 3 ft. wide, is better than a larger, squarer bed.

The seeds of Shirley poppies may be sown in autumn or early spring. The true Shirley poppy is always single and always in true pinks, reds and crimsons, never mauve or tending towards blue, though seeds of double-flowered Shirley poppies and so-called "blue" Shirleys are sometimes offered. Personally, I dislike them greatly, and I can well imagine how indignant they would have made the Rev. W. Wilks!

I would emphasize that the Shirley poppy is a product of selection from one species of poppy only, *Papaver rhæas*, and not a hybrid race. No other species entered into the breeding of the Shirley.

If ever a weed of humble origin made good in the high society of garden flowers, that weed was surely our scarlet cornfield poppy. But there is another British cornfield weed which has, in more recent years, taken an honoured place among our garden flowers, and especially cut flowers. A week or two ago I bought from a street-corner barrow-boy three bunches of cornflowers, one of them the typical cornflower blue, one a rich, warm,

deep rose-pink, and the third a much deeper pink—almost carmine. But each of these three varieties had much larger flowers than the original wild cornflower, *Centaurea cyanus*, and I rather think they were semi-double, with an extra supply of outer flowers in the composite flower-head. I notice, by the by, in the Royal Horticultural Society's "Dictionary of Gardening" that the English vernacular name of *Centaurea cyanus*, or cornflower, is given also as Corn Blue Bottle. Bluebottles—the insects—annoy me. For the cornfield weed risen to flower-garden and barrow-boy cut-flower status I prefer the homelier name, Cornflower. Besides, I have never seen a blue bluebottle. Iridescent green,



"ANOTHER BRITISH CORNFIELD WEED WHICH HAS . . . TAKEN AN HONOURED PLACE AMONG OUR GARDEN FLOWERS": A SELECTION OF MODERN CORNFLOWERS, SEMI-DOUBLE, AND COMING IN SEVERAL SHADES OF BLUE, SLATY MAUVE, PINK, CARMINE AND WHITE.

(Photographs by J. E. Downward.)

scarlet poppy which he found growing in the corner of a cornfield, and which he selected as an interesting break from the normal on account of its having white-edged petals. From that simple variant, seedlings were raised, generation after generation, and gradually further variations from scarlet to palest pink, deep pink to almost crimson, with various suffusions of white, but never the trace of black at the base of the petals which occurs in some but not all of the wild forms of *Papaver rhæas*.

I am not certain of the exact date when the first start was made in this evolution—by unnatural selection—of the Shirley poppy, but it must have been well over half-a-century ago; but I well remember the time some fifty years ago when the raiser, the Rev. W. Wilks, offered to send a free packet of his Shirley poppy seed, with instructions for growing, to any Fellow of the Royal Horticultural Society who cared to write and ask for it. An elder brother of mine was sent a packet of the seed, and he grew it according to the raiser's special instructions. The seed was sown thinly on a bed about 6 ft. by 12 ft., and when the seedlings were up, the bed was hoed, so as to leave strips of seedlings, 2 ins. wide and a foot apart, and



A "LOVELY RACE OF GARDEN FLOWERS . . . DERIVED—IN DIRECT LINE OF DESCENT—FROM OUR COMMON WILD SCARLET CORNFIELD WEED": SHIRLEY POPPIES OF THE POMPADOUR STRAIN.

yes, and hateful crêpe-black, yes, and I loathe both.

I rather think that the great improvement in the size of flower-head and range of colour in the cornflower has taken place more recently than the evolution of the Shirley poppy. Apart from the true blue and the two rich pink varieties that I bought recently, there are some rather slaty mauves which, oddly enough, mix quite well with the true blues and pinks when gathered. There are also pure white cornflowers.

It will be interesting to see what further developments will be brought about in the cornflowers during the next decade or two. Meanwhile, whatever further developments are in store for us, the varieties which we already have are invaluable as cut flowers for the house, as also are the Shirley poppies, and they have the virtue of being dead-easy to grow. I think the best results may be had with both by sowing in autumn, though spring sowing is a very good second best. Above all, thin the young seedlings mercilessly, so that eventually the young plants stand at least a foot apart each way, or, better still, 18 ins. The young seedlings may look like poor little lonely lost souls at first, but they grow eventually to a size and vigour that crowded seedlings can never achieve.

A SOLUTION TO EVERY GIFT PROBLEM.

THE gift of a subscription to *The Illustrated London News* is surely the ideal choice on the occasion of weddings and anniversaries of friends, relatives or business acquaintances at home or abroad. Fifty-two copies of *The Illustrated London News*, together with the magnificent Christmas Number, will be a continuing reminder of the donor and provide twelve months of interesting reading and the best pictorial presentation of the events and personalities of the day. For readers in the United Kingdom the simplest way is to place orders with any bookstall manager or newsagent; or a cheque or postal order may be sent to our Subscription Department. For readers outside the United Kingdom we suggest the simplest method is to buy an International Money Order (obtainable at post offices throughout the world) and send this with your requirements to our Subscription Department.

RATES OF SUBSCRIPTION TO "THE ILLUSTRATED LONDON NEWS"
Published at 2/6 Weekly

| THESE TERMS ARE INCLUSIVE OF POSTAGE | 12 months and Xmas No. | 6 months and Xmas No. | 6 months no extras. |
|--------------------------------------|------------------------|------------------------|-----------------------|
| Great Britain and Eire | £ 12 0 | £ 6 6 | £ 3 14 0 |
| Canada | 7 0 6 (or \$19.50) | 3 12 6 (or \$10.50) | 3 8 0 (or \$10.00) |
| U.S.A. | \$22.50 | \$11.50 | \$11.00 |
| Elsewhere abroad | 7 14 6 | 3 19 6 | 3 15 0 |

ORDERS TO: SUBSCRIPTION DEPARTMENT (LN), INGRAM HOUSE, 195-198, STRAND, LONDON, W.C.2



RESEMBLING IN MINIATURE A GIANT EXTINCT DINOSAUR: THE REMARKABLE AUSTRALIAN FRILLED LIZARD WHICH, THOUGH HARMLESS, CAN ERECT THE FRILL AROUND ITS NECK AND HISS DEFIANCE IN THE MOST MENACING AND DISCOMFITING MANNER.



WITH ITS FRILL FOLDED, CAPE-LIKE, OVER ITS SHOULDERS: THE FRILLED LIZARD WHICH RUNS SEMI-ERECT ON ITS HIND LEGS ONLY.

A DRAGON-LIKE REPTILE WHICH ADOPTS "SCARE-TACTICS": AUSTRALIA'S REMARKABLE FRILLED LIZARD.

The extraordinary-looking frilled lizard of Australia (*Chlamydosaurus kingi*), an inhabitant of dry districts, bears a remarkable frill-like fold of skin around its neck which it can stretch open to form a large circular shield supported by cartilaginous rods, like the ribs of an umbrella. When not in use the frill is folded, cape-like, about its shoulders. This lizard attains a length of some 32 ins., eleven of which are its powerful whip-like tail.

When frightened it first seeks safety in flight, and runs swiftly on its hind-legs with its body inclined forward and its tail raised as a counterpoise. If pursued it will turn and face its enemy with its frill erected and its mouth open; the saffron-yellow of the interior of its mouth making a striking contrast with the green and brown of its frill. The display is most impressive and generally effective and dogs thus confronted have been seen to retire.

Colour photographs by Hoflinger.

"...WEARS YET A PRECIOUS JEWEL IN ITS HEAD": THE GROTESQUE YET GEM-LIKE BEAUTY OF TROPICAL FROGS AND TOADS AT THE LONDON ZOO.



"SPICK'S NYLA" (*HYLA ALDOMARGINATA*): A SOUTH AMERICAN TREE FROG WHICH IS ALMOST INVISIBLE AMONG THE GREEN FOLIAGE WHICH IS ITS NORMAL ENVIRONMENT. IT CATCHES INSECTS WITH THE AID OF ITS TONGUE. *Natural size.*



A SOUTH AMERICAN TREE FROG (*PHYLLOMEDUSA XEROPHILA*) WHICH RATHER CLIMBS THAN JUMPS. IT HAS AN OPPOSABLE THUMB ALLOWING IT TO GRASP A TWIG FIRMLY. EGGS ARE LAID BETWEEN LEAVES OVERHANGING WATER. *Natural size.*



THE ORANGE-BANDED WOOD TOAD, FROM CENTRAL AFRICA (*PHRYNOMACHUS BIFASCIATUS*), WHEN FREELY IMPORTED BOTH ANIMALS HAD THE NORMAL COLOUR OF THE UPPER. *Natural size.*



A NORTH AFRICAN TOAD (*BUFO MAURITANICA*) WHOSE COLOUR BLENDS WELL WITH GRAVEL OR STONES. TOADS OFTEN LIVE IN DRY LOCALITIES AND SEARCH FOR WATER IN THE BREEDING SEASON ONLY. *A little below natural size.*



A TREE FROG (*HYLA GRATIOSA*) FROM THE U.S.A. ITS CALL IS SUPPOSED TO SOUND LIKE "TOK, TOK" OR LIKE "COAT-BET." LIKE MANY TREE FROGS IT HAS A REMARKABLE RANGE OF COLOUR. THE COLOUR DIFFERENCES DO NOT INDICATE THE SEX OF AN INDIVIDUAL.



A FROG FROM THE MALAY STATES (*MEGOPHYRS NASUTA*) WHOSE COLOUR RESEMBLES THAT OF DEAD LEAVES AND IS SO WELL CAMOUFLAGED AS TO BE INVISIBLE UNLESS IT MOVES. ALMOST UNIQUE AMONG FROGS IN THAT IT BITES BACK WHEN ATTACKED.

"Among the exhibits at the Reptile House," writes Dr. Edward Elkan, "two kinds excite the curiosity of the visitors above all others, those which impress because of their size and those which are marked 'poisonous,' and there are not many who know that a frog might be well worth being exhibited because of the sheer beauty of its coloration. The ignorance of this fact is not the

fault of the public, because all the most beautiful tropical frogs are small and need very special care. Many of them are nocturnal in their habits and hide themselves in the day; they are, therefore, not easily exhibited in such a way that the public can see them. They are not even easily photographed, because they react to any manipulation by changing their colour and will not be

Colour photographs by Dr. Edward Elkan.



THE RED ARROW POISON FROG OF SOUTH AMERICA (*DENDROBATES LEUCOMELAS*). THE NATIVES ROAST THIS FROG OVER A SLOW FIRE. IT THEN EXUDES A HIGHLY POISONOUS SLIME FROM THE SKIN GLANDS. THIS EXCRETION IS STRONG ENOUGH TO PARALYSE BIRDS AND SMALL MONKEYS.



A SMALL AUSTRALIAN TOAD (*PSEUDOPHRYNE CORROBOREE*) WITH DISTINCTIVE "WARNING" COLOUR. THE SAME COLOUR COMBINATION IS FOUND IN WASPS, HORNETS, SALAMANDERS AND SOME SOUTH AMERICAN POISONOUS FROGS. *Twice natural size.*



THE EUROPEAN MIDWIFE TOAD (*ALYTES OBSTETRICANS*). THE MIDWIFE IS THE MALE WHO, AS SOON AS THE FEMALE HAS LAID THE EGGS, TWISTS THE EGG-STRINGS ROUND ITS LEGS.



AN AUSTRALIAN TREE FROG (*HYLA ARBorea*), LARGER THAN THE EUROPEAN *HYLA HIROROLA* AND MUCH MORE SPECTACULAR IN ITS GREEN AND GOLD COLOUR. *About natural size.*



ANOTHER FROG (*GERRHONOTUS DORSALIS*) WHICH BITES WHEN CARELESSLY HANDLED. IT EATS ANY ANIMAL IT CAN CATCH ON THE GROUND, PARTICULARLY OTHER FROGS AND YOUNG MICE. ITS COLOUR RENDERS IT QUITE INVISIBLE IN THE UNDERGROWTH. *Half natural size.*



A BRAZILIAN TREE FROG (*HYLA FABREI*), COMMONLY KNOWN AS THE "TIN SMITH" ON ACCOUNT OF THE METALLIC SOUND OF ITS CROAKING. THE FEMALE BUILDS CIRCULAR MUD WALLS IN SHALLOW PONDS.

persuaded to mistake the photographer's lamp for the sun of their native Brazil, Australia or Ecuador. All the animals pictured here can be safely touched, and only one of the frogs—*Dendrobates leucomelas*—is capable of producing a poisonous secretion. All are difficult to find, even in their native country, and are very rarely brought to England alive. They are all carnivorous

and by no means confine themselves to flies. The larger ones will eat any insect, mice and even their own kind with the greatest relish. Their colour patterns are in some cases protective, in others we interpret them as warning colours and so, apparently, do their enemies, who give a wide berth to a black and yellow coloured frog which, they know, is most unpleasant to eat."

IN THEIR MALAYAN HABITAT: THE
YELLOW AND THE CHESTNUT BITTERN.



ON ITS NEST IN THE REED-BEDS OF A RICE-GROWING AREA ON PENANG ISLAND:
THE YELLOW BITTERN (*IXOBRYCHUS SINENSIS*).



SHOWING THE "ROUGH STITCHING" ON EACH SIDE OF THE DARK LINE
DOWN ITS BREAST: THE CHESTNUT BITTERN (*IXOBRYCHUS CINNAMOMEUS*).



A HANDSOME BIRD IN HIS CHESTNUT PLUMAGE: THE COCK CHESTNUT BITTERN FLUFFING OUT HIS FEATHERS BEFORE SITTING ON THE EGGS IN THE NEST.

Among the remarkable bird photographs by Mr. Loke Wan Tho of Singapore which we have published from time to time, we reproduced a series of unique photographs of the Yellow Bittern in its habitat which proved it to be a breeding bird of Malaya. We also published four of Mr. Loke Wan Tho's vivid photographs of the Chestnut Bittern, which is known to be a resident breeding bird all the way down the Malay Peninsula to the island of Singapore. Now we show these two birds photographed in colour by

Mr. Loke Wan Tho in the reed-beds of a rice-growing area near the village of Ginting, Penang Island, Malaya. The Yellow Bittern, which has an astonishingly small nest for its size, is more shy than the Chestnut Bittern which is its near neighbour in the Ginting marsh. The Chestnut Bittern places its larger and more untidy nest lower down in the reeds than the Yellow Bittern, and often it is only just above the level of the water. The cock is handsome in its chestnut plumage; the hen is duller-looking.

Colour photographs by Mr. Loke Wan Tho.



THE WORLD OF SCIENCE.



FASTIDIOUS NUTHATCH JUNIOR.

By MAURICE BURTON, D.Sc.

IF our experiences of the past few years are continued, I shall seriously consider renaming my house "The Orphanage." This year there has been the usual influx of young birds and animals, brought in by people who have found them injured or abandoned. The species represented have varied somewhat from year to year, and this season, by a coincidence, two young nuthatches were brought in, which is new in our experience. Hitherto I have known the nuthatch as a handsome, picturesque but somewhat elusive bird that fairly regularly visits the feeding-table in the garden, but readily flies off at the approach

number of casualties merely in the course of making their first exit. This seems borne out by the two nuthatches that were brought in to us this year. The first was picked up in the road, quite close to the nest, and one of its legs was broken in two places. The nest itself was only 2½ ft. from the ground, and the circumstances, so far as we could gather, pointed to the injuries being the result of natural hazards.

Because this nest was so low down, it was possible, once it had been vacated, to form some idea of its interior by probing. The entrance was 1½ ins. diameter, and this led into an irregularly sub-spherical chamber about 9 ins. deep and about 6 ins. diameter. Probing with a slender stick, it was possible to feel the nesting material at the bottom of it. Since the parents had been able to squeeze through this narrow opening, there was no reason why the fledglings could not have done so without mishap, but we have to remember that leaving the nest is an action performed only once, and there must be a highly critical moment as each fledgling negotiates the rim of the exit hole.

The second fledgling was brought in to us from just within the woods, at a point about 100 yards from the house. Its nest was not found. This fledgling had an injured wing. So far as we can tell, no bones are broken and it has probably done no more than pull a muscle. The good people

well. If the truth be told, it owes its survival to its less fortunate fellow with the broken leg, which had been brought to us a few days previously and which had not survived. In trying to persuade that one to take food we had gained our experience as foster parents. It would take the food, which consisted of mealworms and shredded meat, but would eject it from the bill almost immediately. There was the usual difficulty with a fledgling, that it would not readily gape, so it had to be gently but forcibly fed, and in his case more persistence in this was necessary, but that was not realised until too late. As I say, we learnt our lesson, to the benefit of the second fledgling.

As soon as this No. 2 nuthatch had been set on the road to survival it was placed in a large cage, 3 ft. by 2 ft. by 2 ft. high, with a removable lid, and in this was placed a slab of bark running obliquely from a bottom corner of the cage to nearly the top. There it was quite content and spent its time skittering up and down the bark, or over the walls of the cage, which were of wire-netting of ½-in. mesh, and calling continually in a soft, shrill note.

There was an interesting pattern of behaviour at feeding-time. It was by now finger-tame, and at each feeding session it would come forward to the front of the cage to receive food through the wire, but at each mouthful of food it retreated farther and farther back until it had reached the bark, at the back of the cage. Had the top of the cage not been removable, this trick would have made the feeding difficult. The pattern was so invariable that one can only suppose it to be a natural one, although exactly what value this may have in the relationship between parent and offspring in the wild is difficult to surmise.

Even more surprising was the way it showed its preference for a particular food. In feeding the young of a species of which one has not had previous experience it is always as well to experiment a little. Thus, the nuthatch was offered, and took readily, mealworms, shredded meat, shredded cheese, and fat. These are the items which, placed on a bird-table, are readily taken by the adult birds. Then nuthatch junior was given bread and milk. Thereafter it would take nothing else. If offered any one of the other foods, although by now it had learned to gape readily, it would only half-open the beak or if by chance it held the beak fully open so that the food was put well in, it would eject it, purposively shake the bill to rid itself of the food, and from then on refuse resolutely to open the bill until bread and milk was offered it.

I am never very happy about the emphasis on the automatic behaviour of birds, and this one showed every sign of what would be called in human beings "having a will of his own."

The time came when it was decided to take the cage outdoors, so that the fledgling could enjoy the sun. It was placed on the lawn at the back of the house. We often have nuthatches in the garden at the front of the house. They come in from the woods just across the road, to visit our bird-table which is in the front of the house. Within a very short time two adult nuthatches had found their way to the back of the house, where we practically never see them at other times, and were trying to feed our nuthatch junior through the wires of its cage. From the position where the fledgling had been picked up, and from other circumstances, it is highly probable that these were its own parents. If so, it is difficult to believe that they had recognised it as such. Rather it would seem that the shrill call of the youngster had caught their ears and they had responded.

Their labours were in vain, however, for the fledgling, while calling persistently all the time, refused to come forward to the wire-netting wall of its cage. These adult nuthatches have visited it several times now, but at no time have they succeeded in giving it food—perhaps because they do not bring it bread and milk.



THREE DAYS AFTER IT JOINED DR. BURTON'S "ORPHANAGE": THE FLEDGLING NUTHATCH WHICH BY THEN HAD LEARNED TO GAPE WHEN THE LID OF ITS BOX WAS LIFTED.

A difficulty encountered when handling a fledgling arises from fear, which apparently suppresses its innate gaping reflex when it finds itself confronted with an unknown "foster parent." However, once the bird has gained confidence gaping reappears, and is readily prompted by any approach.

Photographs by Jane Burton.

of a human being. At other times it can be seen moving rapidly over the branches and trunks of trees in a semi-woodpecker fashion, searching the crevices in the bark for insects. More often we meet it as a metallic whistle that moves tantalisingly through the trees while the bird itself remains unseen. By its general behaviour, therefore, a nuthatch gives the impression that it would not take kindly to being hand-reared. With all young birds this is the more difficult once the fledgling stage is reached, but as things turned out, my ideas on young nuthatches were to be proved wrong.

Plump, with a short tail, about 5½ ins. long, the nuthatch is blue-grey above, with buff underparts and chestnut flanks. Its bill is strong and pointed, recalling that of the woodpecker. The nest is usually in a hollow in the trunk of a tree or in a stout branch. It may be a natural hollow which the birds may or may not enlarge to suit their own convenience, or it may be the old nest of a woodpecker. If the opening into the hollow is large, the nuthatch will make it smaller by plastering the edge with mud, the diameter eventually being something under 2 ins. One would like to be able to see inside, to be able to observe by what skilful gymnastics the parent birds enter and leave, and manoeuvre while within such a cramped and inaccessible space. It would be even more interesting to see how the youngsters leave the nest on their way out into the wide world.

I have long had the impression, from various fragments of information that have come my way, that the young of birds that nest in confined and inaccessible places of this sort suffer an unusual



FASTIDIOUS NUTHATCH JUNIOR: THE YOUNG BIRD GAPE FOR FOOD. AFTER IT HAD BEEN OFFERED BREAD AND MILK IT DECIDED THAT IT LIKED IT BEST AND THEREAFTER WOULD TAKE NOTHING ELSE.

who brought it to us had passed and re-passed the spot where it was crouched on the ground over a period of two days, and they had finally decided that something ought to be done about it. From our subsequent knowledge it seems fairly certain that the parents had not abandoned it. Certainly, apart from being unable to fly, it seemed in good health and is now progressing

FROM THE DEPTHS OF LAKE AMATITLAN: SOME OF THE HUNDREDS OF MAYA ANTIQUITIES RECENTLY FOUND BY GUATEMALAN AQUALUNG DIVERS.

By STEPHAN F. de BORHEGYI, F.R.A.I., Director of the Stovall Museum of Science and History, University of Oklahoma, Norman, Oklahoma.

(Photographs by Joya Hairs. A similar article by the author on this subject has been published in *Natural History*.)

THE recovery of archaeological treasures from the murky depths of the sea has, in recent years, become the favourite pastime of amateur skin-divers and many archaeologists. With the perfection of the free-diving apparatus, commonly known as the aqualung, a new chapter has been added to the romance and mystery of archaeology which makes earth-digging almost prosaic in comparison. Although the sea has long been a storehouse of ancient remains, the scientific exploration and excavation of underwater sites goes back only to the beginning of this century.

In the year 1900 a group of Greek sponge-divers ran into a storm and took refuge in a sheltered cove off the small island of Antikythera, on the southern coast of Greece. In an effort to pass the time until the business of sponge-diving could be resumed, one of the crew slipped overboard and soon reappeared lugging the bronze arm of a Greek statue. That was but the beginning of many discoveries to be made by sponge-divers from the cargoes of ancient ships. In 1907 the Director of French Antiquities, M. Merlin, managed to interest the French Navy in helping to recover more valuable loot. The operation, however, was costly and dangerous. A large trained crew was necessary to tend the divers, the hoses and the air-pumps. The diving gear was complicated, heavy and clumsy. It soon became evident that a new type of diving apparatus was essential if underwater archaeology was to be freed from its dependence on the Navy and large commercial salvage companies.

An apparatus for free diving which needed no pumps and special crew had been known since about 1860. Thanks to the French Commandant Jacques-Ives Cousteau, this apparatus was perfected in 1943, shortly before the end of World War II. It consisted of a mask to protect the eyes, one to three bottles of compressed air connected to a mouthpiece and fitted into a harness to be worn on the back of the diver, and rubber flippers for the feet to aid in propulsion. With this equipment the diver was now free to explore the unknown waters.

Since the free-diving apparatus was relatively inexpensive and available to anyone at sporting goods stores, the French Riviera was soon swarming with diving enthusiasts who fished up everything from parts of sunken Greek and Roman ships to ancient wine bottles. Commandant Cousteau's now famous "shipwreck" hunt near Marseilles in 1952 was soon followed by systematic underwater research by trained archaeologists. As a result, the Mediterranean Sea—highway of the Ancient World—has given up long-treasured secrets all along her French, Italian, Greek and North African shores. Explorations have been extended to the Danish sea-coast, and recently the fate of *Bounty* has been authenticated by underwater investigations off the shore of Pitcairn Island, in the South Pacific.

While underwater archaeology made great strides in the Old World, practically nothing was done along similar lines until recently in the New World. During the year 1905-1908 the Peabody Museum of Archaeology and Ethnology of Harvard University carried on extensive dredging operations in the Sacrificial Cenote (a ceremonial well) at Chichen Itza, in Yucatan. From the dark and forbidding waters came a veritable treasure of sacrificial offerings made in pre-Columbian times by pilgrims who had come from far and near to attend ceremonial rites at this important Maya city. In addition to gold and copper objects, jade jewellery, and sacrificial obsidian knives, were skeletons of men and women; presumably sacrifices to the angry rain gods. Except for this and a chance discovery of the Inca ruins of Chiopata in Lake Titicaca, Peru, no underwater archaeology work was done in the New World until the 1950's. In 1956 important

discoveries were made by Dr. E. Wyllys Andrews, of the Middle American Research Institute of Tulane University of New Orleans, in the main cenote of the Maya centre of Dzibilchaltun, Yucatan. Amateur aqualung divers in a few days brought up several thousand potsherds, whole pottery vessels, and other artifacts from 100 to 140 ft. below the surface of the well.

Since 1954 a group of young Guatemalan aqualung enthusiasts have been exploring the waters of Lake Amatitlán, in Guatemala (Fig. 1), with the object of locating good fishing grounds. In April 1955 one of them, Manfred Töpke, discovered the first archaeological specimen in the south-west corner of the lake. Since that time an amateur group, consisting of Töpke, Jorge Samayoa, Raul Minondo, Rodolfo Robles, Luis Canella, Enrique Salazar and Carlos Springmühl, have carried out further explorations and have brought up from the lake bottom more than

The first task of our archaeology group was the preparation of accurate maps of the lake with the aid of bathymetric maps and aerial photographs, kindly provided by the Oficina de Cartografía. Once this was accomplished we attempted to locate the exact sites of all underwater discoveries made since 1955. This proved to be a not altogether simple task. Nearly 400 archaeological specimens in various private collections were photographed by Miss Joya Hairs, of Guatemala City, described and measured, and each piece was catalogued according to its original location beneath the waters of the lake. The collection consisted of literally hundreds of offering bowls, incense-burners and covers, ranging in size from a few inches to 4½ ft. in height. Many bore unusual designs: cacao trees (Fig. 9) and beans, quetzal birds, jaguar heads (Fig. 6), bats, and even human skulls (Figs. 3 and 7)—motifs hitherto rare or unknown in the Highland Maya area. Meanwhile, we also proceeded with the mapping of the three archaeological sites located on the southern shore of the lake. Contreras (Site B), the oldest, shows continuous occupation from the beginning to the end of the Maya Formative period (approximately 1000 B.C. to 200 B.C.). None of the five mounds of the site have been examined more than cursorily, except for a burial in Mound 2 that was exposed by treasure hunters. Contreras lies at or a little above the level of the modern lake, which suggests that this level has not been higher than to-day

for the last 2000 years or more, but excavation is needed to establish this important point. The Early Classic (A.D. 300 to 600) site of Mejiancos (Site C), consisting of four mounds, is also at or a little above the lake level, while the large (about twenty-five mounds) Late Classic (A.D. 600 to 900) site of Amatitlán (Site A) is on higher ground. Movement to higher, more easily defensible positions, however, was characteristic Maya behaviour during periods of disturbance, and does not necessarily imply that the lake level rose. Additional sites on the nearby hilltops were also located, but not investigated, which presumably date to the Maya Post Classic occupation (A.D. 100 to the Spanish Conquest in 1524), thereby indicating



FIG. 1. "BEAUTIFUL LAKE AMATITLAN," 17 MILES SOUTH OF GUATEMALA CITY, AND THE SCENE OF EXTREMELY RICH UNDERWATER DISCOVERIES OF MAYA ANTIQUITIES.

400 virtually intact pottery vessels, incense-burners, and stone sculptures (Fig. 2).

During the summer of 1957 the writer was engaged in archaeological excavations in the Guatemalan Highlands with a group of students from the San Carlos University of Guatemala Summer School. When word came to us of the unusual archaeological specimens recovered from Lake Amatitlán we wasted no time in contacting the free-diving enthusiasts and examining their collection. Together we mapped out a plan for a systematic survey of the lake bottom and nearby archaeological sites. Thus began the first aqualung archaeological adventure in Guatemala.

Beautiful Lake Amatitlán, known by its Maya name meaning "under the Amatlé tree," is a popular resort area only 17 miles south of Guatemala City, the capital. The lake is 7½ miles long, 3¼ miles wide, and its depth varies from 30 to 131 ft. Lava hills surround the lake, which owes its origin to a volcanic dam, subsequently breached by the Rio Michatoya working headward up the Pacific slope. The major inlet, the Rio Lobos, has built a large delta into the lake on the north side, and the river has shifted its course so that it now debouches close to the extreme right edge of the delta. A great deal of fine silt brought down by the Rio Lobos makes the lake rather turbid (Secchi disc readings ranged from 2.20 to 2.65 m.) and the transparency was found to be between 2.75 and 3.5 m. The temperature of the lake is between 70 and 77° F. The lake and the village of San Juan Amatitlán are located at an altitude of 4084 ft. At its western end is a colony of week-end cottages and two hotels which feature thermal baths. Sailboats, motor-boats and water-skiers are numerous on the lake during week-ends. The town of San Juan Amatitlán is much quieter. Due to its presence in the midst of a resort area, the town's present-day population is composed of about 6000 permanent residents, who are largely *ladinos* of mixed Spanish and Indian ancestry.



FIG. 2. JORGE SAMAYOA, ONE OF THE GROUP OF AMATEUR SKIN-DIVERS FROM GUATEMALA, WHO DISCOVERED THE MAYA ANTIQUITIES LYING UNDERWATER, SURFACING IN LAKE AMATITLAN WITH A LARGE INCENSE-BURNER HE HAD JUST DISCOVERED.

that the lake area has been inhabited continuously for about 3000 years. The records of the archaeological specimens uncovered by the amateur divers from the lake indicated a definite correlation between the typology and age of the specimens and the nearest archaeological site on the shore. In order to test this correlation the sub-surface lake area near the Early Classic Mejiancos site (Site C) on the south shore was re-examined. The divers descended several times to depths of 30 to 40 ft. and within two hours brought up some thirty archaeological specimens. The pieces were predominantly of Early Classic type and seemed to corroborate our theory. The product of the afternoon's diving consisted of several two-chambered incense-burners with bow-tie adornments and decorations strongly resembling Early Classic Teotihuacan style. Many pieces were identical with the sherds collected by us from the surface of the Mejiancos site. Some of the small flaring-sided pedestal-based offering vases were found on the slopes of the lake floor in piles of six or

[Continued opposite.]

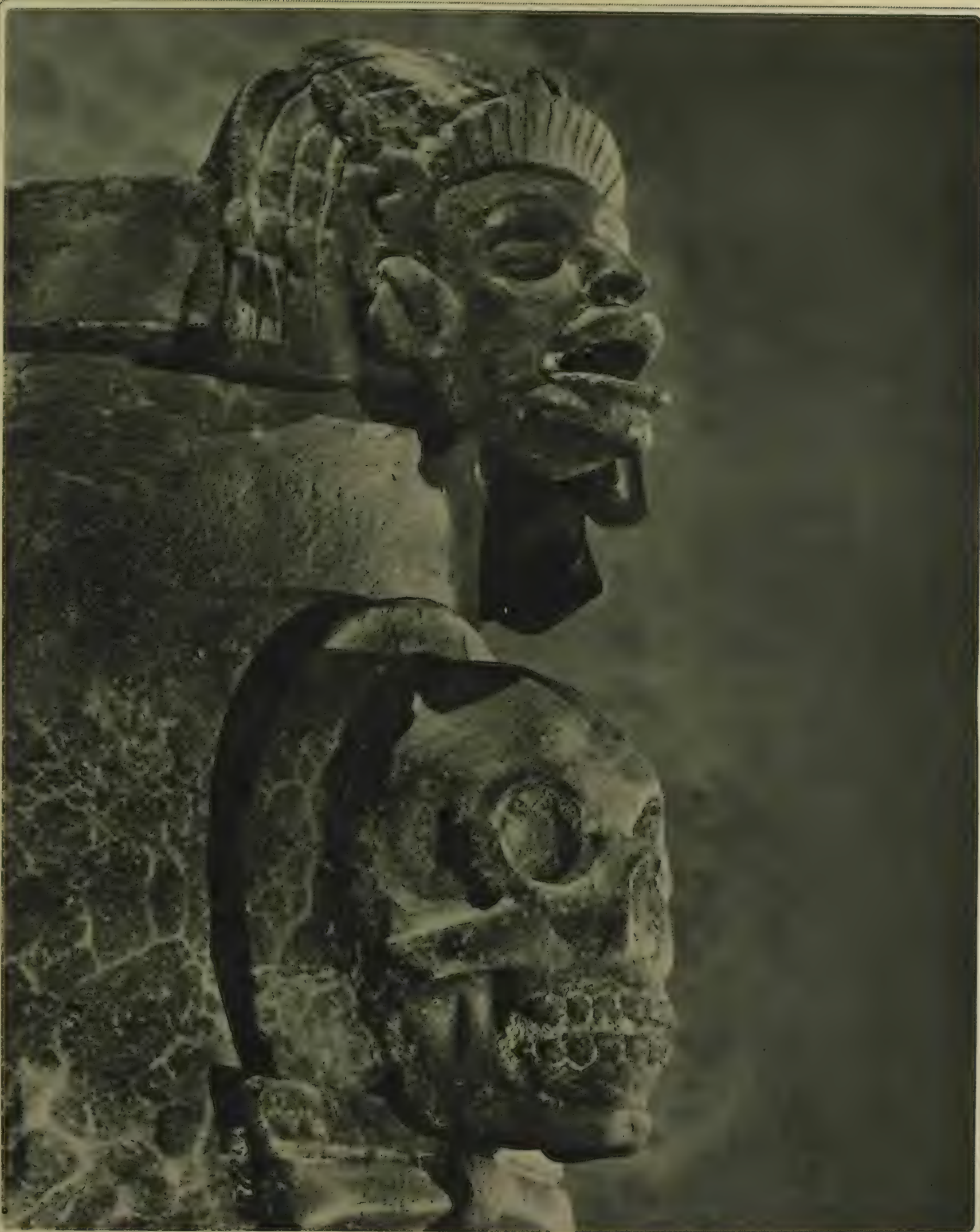


FIG. 3. FROM THE WATERS OF LAKE AMATITLAN : A DETAIL OF AN OFFERING VESSEL, ONE OF HUNDREDS FOUND BY THE GUATEMALAN SKIN-DIVERS, SHOWING A SKULL AND HUMAN HEAD AND SUGGESTING THE POSSIBILITY OF HUMAN SACRIFICE.

Continued.] seven, neatly fitted into the other. This, as well as other observations, convinced us that some of the archaeological objects found in the lake were deposited as ceremonial offerings at a time when the water-level was probably lower than it is at present. Furthermore, on the south shore of the lake between the Amatitlán and Mejicanos sites, there are several spots where geysers appear and disappear periodically. There are also outlets for hot water springs on the same shore and in the lake itself, where sulphurous water bubbles up so hot (207° F.) that an egg can be hard-boiled in a few minutes simply by dipping it into the water. In reconstructing the ancient history of the lake we are probably safe in assuming that the strange natural phenomena of bubbling hot springs and geysers inspired awe in the minds

of the Pre-Columbian inhabitants. This awe, combined with the fear of the active volcano Pacaya, whose four-peaked cone overlooks the lake (elevation 8344 ft.), could easily have given rise to the belief that the lake was the abode of particularly powerful spirits or gods. The predominance of jaguar features on the incense-burners suggests that the Maya rain and water gods, commonly associated with this much-feared beast, may have been the recipients of the many ceremonial offerings thrown into the lake. Unlike the *Cenote* of Chichen Itza, however, the lake has thus far revealed no evidence of human sacrifice. Nevertheless, the presence of human skull features on some of the offering vessels and the sacrificial knife noted in the hands of the applied figures on the incense-burner illustrated here (Fig. 8)

[Continued overleaf.]

AQUALUNG ARCHÆOLOGY: LAKE AMATITLAN FINDS.



FIG. 4. A HUMAN HEAD, IN WHICH THE CLOSED EYES AND OPEN MOUTH MAY SIGNIFY DEATH. ORIGINALLY THE HANDLE OF THE COVER OF AN INCENSE-BURNER. (10 ins. high.)



FIG. 5. THE MOUSTACHED MAYA RAIN GOD, CHAC, PORTRAYED IN AN ALMOST INTACT TUBULAR INCENSE-BURNER, FROM LAKE AMATITLAN.

MAYA INCENSE-BURNERS— FOUND BY THE HUNDRED.



FIG. 6. ANOTHER COVER-HANDLE TO AN INCENSE-BURNER (COMPARE FIG. 4). THIS REPRESENTS A JAGUAR, A BEAST ASSOCIATED WITH THE RAIN AND WATER GODS. (6½ ins. high.)



FIG. 7. A SPLENDID OFFERING VESSEL, OF WHICH AN ENLARGED DETAIL IS SHOWN IN FIG. 3. THE PAIRS OF HEADS AND SKULLS ARE REPEATED, IN ALL, FOUR TIMES.



FIG. 8. AN IMPORTANT INCENSE-BURNER IN WHICH THE UPPER FIGURE IN LOW RELIEF APPEARS TO BE HOLDING A SACRIFICIAL KNIFE, RECALLING THE CUSTOMS OF CHICHEN ITZA.

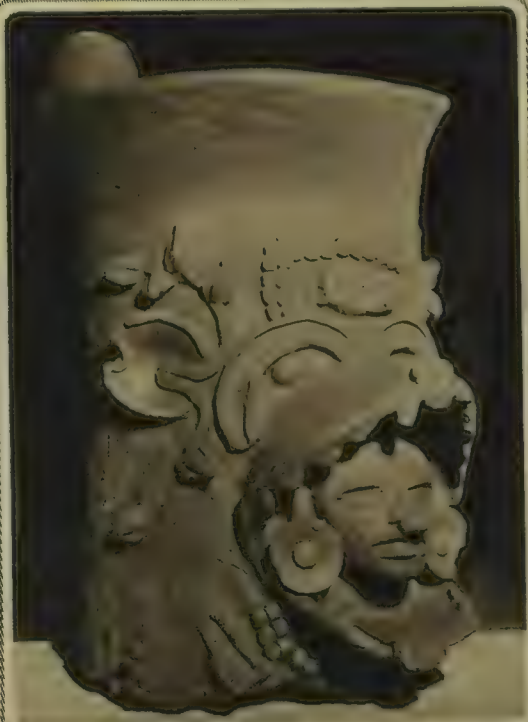


FIG. 9. IN THIS BURNER, A HUMAN HEAD WITH NOSE- AND EAR-PLUGS APPEARS IN THE JAWS OF AN UNKNOWN ANIMAL. ON THE SIDE ARE THE FRUITS OF CACAO.

Continued from previous page.
leads us to believe that human or animal sacrifices may have constituted part of the ancient ceremonies at Lake Amatitlán. To answer the questions of just how and why these amazing specimens happened to be at the bottom of the lake called for a bit of theorising. There seem to be two possible answers. On the southern shore many of the offering bowls were found stacked in piles, and in some cases the incense-burners were found in groups of four or five, standing erect and occasionally embedded in lava on the lake floor. This may indicate that many of the objects were placed along the shore when the lake's water-level was lower than at present. Other artifacts were found at so great a depth and so haphazardly strewn over the lake floor, however, that they must have been thrown deliberately into the lake as ceremonial offerings. To-day Lake Amatitlán still occupies a mystical and religious place in the beliefs of the inhabitants of the region. The seventeenth-century stone church on the town plaza of San Juan Amatitlán is the home of an elaborately carved Spanish colonial wooden figure of the Santo Niño de Atocha which has won wide acclaim for its miraculous healing powers. According to old legends, similar magic power was once attributed to a carved stone figure, "Jefe Dios," which stood in Pre-Columbian times on the north shore of the lake. One night, some time during the seventeenth century, so the story goes, there was a great rumbling in the earth

[Continued below, left.]



FIG. 10. ANOTHER MAYA FACE, WITH NOSE-PLUGS AND A DIFFERENT STYLE OF EAR-PLUG, APPEARS HERE WITH A HEADDRESS OF QUETZAL FEATHER.

Continued.

accompanied by a severe hailstorm and the stone figure sank beneath the waters of the lake. The following morning devout visitors to the "pagan" shrine found in its place the charming wooden statue of the Santo Niño. Each year on May 3, the day of the Festival of the Cross, devout pilgrims from all parts of the Republic of Guatemala come to the Fiesta of Amatitlán. The wooden figure of the Santo Niño is taken from the church in a magnificent procession

across the lake to the place where legend placed its miraculous appearance. Hundreds of gaily-painted boats follow the statue on its journey, and flowers and fruits are thrown into the lake by the pilgrims. Can this colourful Christian festivity at Amatitlán be a survival of ancient Maya lake rituals? If so, there must be much more archaeological material awaiting recovery by aqualung divers and archaeologists.

THE EDUCATION
OF BRITISH
YOUTH—V.
GEORGE
WATSON'S
COLLEGE,
EDINBURGH.

ONE of the leading schools in Scotland is George Watson's College, Edinburgh. Founded in 1723, by George Watson (the first Accountant of the Bank of Scotland), who died in 1723, it is one of four schools controlled by the Company of Merchants of the City of Edinburgh. The School moved to its present palatial buildings in Colinton Road in 1932, and there are at present some 850 senior boys, with approximately another 600 in the Junior School and the Preparatory Department. A proud boast of the College is the number of Cabinet Ministers it has produced. The school buildings were opened by the late Duke of Kent, during the headmastership of Dr. George Robertson. They were designed by Mr. James Dunn.



BEFORE THE DAY'S WORK : THE HEADMASTER, MR. I. D. McINTOSH, ADDRESSING THE SCHOOL AFTER MORNING PRAYERS.



ANOTHER VIEW IN THE SCHOOL HALL : THE SCENE DURING MORNING PRAYERS. IN THE FOREGROUND IS PART OF THE SCHOOL ORCHESTRA.

Photographs taken for "The Illustrated London News" by Chris Ware, Keystone Press Agency Ltd.

GEORGE WATSON'S COLLEGE: THE IMPOSING FRONT FACADE; AND VARIED SCENES OF SCHOOL LIFE.



MR. I. D. MCINTOSH, WHO BECAME HEADMASTER OF GEORGE WATSON'S COLLEGE IN 1953.

(Left.) MEMBERS OF THE GLIDING CLUB GATHERED ROUND ONE OF THEIR GLIDERS, WHILE ONE BOY TRIES OUT THE CONTROLS.

THE IMPRESSIVE FRONT FACADE OF THE COLLEGE. THE SCHOOL, BY THE LATE DUKE OF KENT, WERE DESIGNED BY JAMES DUNN



AT THE END OF SCHOOL HOURS: A GROUP OF BOYS LEAVING THE COLLEGE FOR HOME. THE SCHOOL UNIFORM BLAZER IS MAROON AND BEARS A SHIELD OF GEORGE WATSON'S ARMS.

IN founding his School, one of the conditions made by George Watson was that it should be controlled by the Edinburgh Merchant Company, who to-day also control three other schools—Daniel Stewart's College, and two girls' schools, George Watson's Ladies' College and the Mary Erskine School for Girls. The original endowment of the College is administered by the Merchant Company, and the School also receives a direct grant. George Watson's legacy was to be used "to raise a Hospital for entertaining and educating of the male children and grandchildren of decayed merchants in Edinburgh," and it was not until towards the end of the last century, when the Hospital system was abolished, that

Photographs taken for "The Illustrated London News"

MOVED TO ITS PRESENT SITE IN 1912, AND THE BUILDINGS, OPENED IN THE PHOTOGRAPH, A JUNIOR CRICKET MATCH IS IN PROGRESS.



IN IMPOSING SURROUNDINGS: SOME OF THE BOYS CHATTING IN THE MAIN HALL. IN THE BACKGROUND ARE NOTICES ADVERTISING A SCHOOL PERFORMANCE OF "RICHARD II."

the change-over from a Hospital of foundationers to a fee-paying day-school took place. At this time Dr. George Ogilvie, who did much to further the cause of the Merchant Company schools, became the first Headmaster of the College. Dr. Ogilvie retired in 1898 and was succeeded by William L. Carrie, who was in turn succeeded by Dr. John Alison, in 1904. When he retired in 1926 he was followed by an Old Boy of the School, Dr. George Robertson, who six years later was to supervise the move to the present fine buildings in Colinton Road. The present Headmaster was appointed five years ago, succeeding Mr. I. Graham Andrew, appointed ten years previously.

by Chris Ware, Keystone Press Agency Ltd.



THE SCHOOL CAPTAIN, A. M. PEARCE, WITH THE SCHOOL CAPTAIN'S TORCH, INSTITUTED IN 1942.

(Right.) IN THE SWIMMING-BATH: THE SWIMMING INSTRUCTOR SUPERVISING TWO BOYS TAKING THEIR AWARD OF MERIT TEST.



A HELP-YOURSELF DINING-HALL: THE SCENE DURING THE LUNCH-HOUR, IN WHICH BOYS SERVE THEMSELVES.



A TYPICAL REHEARSAL SCENE: BOYS—SOME IN COSTUME AND SOME IN SCHOOL UNIFORM—REHEARSING FOR THE END-OF-TERM PLAY, "RICHARD II."

FROM METAL-WORK TO STAINED GLASS: ACTIVITIES AT GEORGE WATSON'S COLLEGE.



A SCENE OF ANIMATED CONCENTRATION : MEMBERS OF THE RADIO CLUB TESTING SOME OF THEIR COMPLEX EQUIPMENT.



THE FASCINATION OF GEOLOGY : ONE OF THE MASTERS AND SOME OF THE BOYS STUDYING SPECIMENS IN THE SCHOOL COLLECTION.



AN ART CLASS : SENIOR BOYS AT WORK ON SOME IMPRESSIVE-LOOKING PAINTINGS IN THE ART SCHOOL.



SENIOR BOYS DESIGNING AND MAKING STAINED-GLASS WINDOWS, WHICH IS A NOTED PART OF THE SCHOOL'S ARTISTIC ACTIVITIES.



IN THE METAL WORKSHOPS : ONE OF THE BOYS CAREFULLY POURING MOLTEN METAL INTO A MOULD.



ANOTHER SCENE IN THE METAL WORKSHOP: THE METAL-WORK MASTER, GIVING A DEMONSTRATION OF WORK ON THE ANVIL.

The buildings of George Watson's College, generously equipped by the Edinburgh Merchant Company, are matched in size by the playing-fields. Some twenty-six acres are in use for the School's thirty Rugby teams and twenty cricket elevens, and it is not surprising that Old Boys have distinguished themselves as much in sport as they have done in politics. The Physical Education block includes two gymnasia and a fine swimming-bath, and the well-equipped kitchens and commodious dining-hall ensure that the concern

with dietetic matters of George Watson's original Trustees is not overlooked. One of the College's distinguished Old Boys is the present Lord Chancellor, Lord Kilmuir, who is one of many Old Boys to have won distinction in public life. Watsonians had special cause for pride in 1938, in which year the first Civil Defence Bill was steered to the Statute Book by an all-Watsonian team which included Sir John Anderson (the late Lord Waverley) and Mr. W. S. Morrison, the present Speaker of the House of Commons.

Photographs taken for "The Illustrated London News" by Chris Ware, Keystone Press Agency Ltd.

SOME PERSONALITIES OF THE WEEK: PEOPLE AND EVENTS IN THE NEWS.



A FOUNDER OF THE WORLD HEALTH ORGANISATION DIES: DR. STAMPAR, OF YUGOSLAVIA.

Dr. Stampar, the President of the Yugoslav Academy of Sciences, a Founder and for many years President of the World Health Organisation, died in Zagreb on June 26. He had lectured on the subject of social health in many countries, and among his books about it were "Health and Society" and "Public Health and Social Medicine."



A POPULAR NOVELIST: THE LATE MISS HELEN ASHTON.

Miss Helen Ashton (Mrs. Arthur Jordan), who published her first novel in 1927, died at her home near Lechlade on June 27, aged sixty-six. She was the author of numerous novels and of several *biographies romancées*. Her earliest success came with "Doctor Serocold" in 1930, and "The Half-Crown House" was her most recent. "Yeoman's Hospital" became well known in its film version as "White Corridors."



GUNSMITH AND BALLISTICS EXPERT: THE LATE MR. ROBERT CHURCHILL.

Mr. Robert Churchill, who died on June 30 aged seventy-two, was one of the last of the great sporting gunmakers of London, and in his day one of the best shots in Europe, and the greatest shooting coach. He was Scotland Yard's official firearms expert from 1910 and was called as a specialist witness in every important murder involving a shooting. He was the author of "Churchill on Game Shooting."



ART IN BIRMINGHAM: THE LATE MR. S. C. KAINES SMITH.

Mr. Solomon Charles Kaines Smith, who was Keeper of the City Museum and Art Gallery, Birmingham, from 1927-41, and Keeper of the Cook Collection from 1941 until his retirement in 1953, died on June 29 aged eighty-one. He was the author of a number of books including "An Outline History of Painting" and "The Dutch School of Painting."



CAPTAIN OF THE CAMBRIDGE XI: MR. EDWARD DEXTER.

Mr. Edward R. Dexter, of Radley and Jesus College, is the Captain of the Cambridge cricket side for this year's match against Oxford at Lord's. Mr. Dexter is also Captain of Golf at Cambridge. In the university cricket match at Lord's last year Cambridge beat their opponents easily, winning by an innings and 186 runs.



THE OXFORD CRICKET CAPTAIN: MR. JOHN BAILEY.

Mr. John Bailey, of Christ's Hospital and University College, is to captain the Oxford cricket eleven chosen to meet the Cambridge side at Lord's on July 11, 12 and 14. In the university match last year Cambridge won, bringing their total victories to 49, against Oxford's 42, in 113 matches. The other twenty-two matches have been drawn.



COMMEMORATING THE CENTENARY OF THE READING OF THE VIEWS OF CHARLES DARWIN AND ALFRED RUSSEL WALLACE ON NATURAL SELECTION: A PLAQUE UNVEILED AT THE LINNEAN SOCIETY.
Beneath a portrait of Charles Darwin, a plaque commemorating the centenary of the reading of Darwin's and Wallace's views on evolution by natural selection was unveiled at the Linnean Society of London on July 1. Members of the Darwin and Wallace families were present. On July 1, 1858, Darwin's and Wallace's joint communication was read to the Society.



DIED FROM INJURIES IN GRAND PRIX CRASH: LUIGI MUSSO.

Luigi Musso, Italy's leading racing driver, died on July 6 of injuries received on the same day when his Ferrari crashed in the French Grand Prix race at Rheims. He was taken by helicopter to hospital where he had an immediate operation for a fractured skull but he died. He was 33. He crashed at about 150 m.p.h. on a fast bend.



WINNER OF THE FRENCH GRAND PRIX: BRITAIN'S J. M. HAWTHORN.

Mike Hawthorn, Britain's racing driver, won the 262 miles Grand Prix of France in an Italian Ferrari on July 6 at a record average speed of 125.6 m.p.h. Hawthorn, who led throughout, finished 24.5 secs. ahead of another British driver, Stirling Moss, who was second in a Vanwall. Germany's von Trips was third in another Ferrari.



THE OPEN GOLF CHAMPIONSHIP: P. W. THOMSON, AUSTRALIA (RIGHT), THE WINNER, WITH D. C. THOMAS, SUDBURY, THE RUNNER-UP.

P. W. Thomson, of Australia, won the Open Golf Championship for the fourth time in five years when he beat D. C. Thomas, of Sudbury, by four strokes in the 36-hole play-off at Lytham on July 5. He scored 68 and 71, a total of 139. Locke and Thomson, both Commonwealth players, between them have won eight times since 1948.



A SUCCESSFUL CAREER IN POLITICS AND FARMING: VISCOUNT BLEDISLOE, WHO DIED ON JULY 3.
Lord Bledisloe, who was Governor-General of New Zealand from 1930 to 1935 and who was an expert on agriculture, died on July 3. He was ninety. He was a Conservative M.P. from 1910 to 1918, and during and after World War I held important agricultural appointments. He was President of the Royal Agricultural Society in 1946, and was known internationally in the agricultural sphere. He held honorary degrees from several universities.

A PAGE FOR COLLECTORS.

By FRANK DAVIS.

THE MEDITERRANEAN AND INDIA—A REVIEW.



ROLOFF BENY is a young Canadian painter. Whether his painting is good or bad or just indifferent I have no means of knowing. What this magnificent volume* proves is that if his brush obeys the commands of his hand and eye and imagination half as well as does his Rolleiflex camera bought second-hand in Spain, then he is a very great young man indeed. But I dare say he is nothing of the sort; what he certainly is is someone whose training enables him to see with a painter's eye, and by means of a lens to translate that very special vision into nearly 200 of the finest photographs I have ever seen. His subjects come from the shores of the Mediterranean, his themes the remains of past civilisations. It is a nostalgic, sad and noble book, the key to it neatly carved in a lapidary phrase by Miss Freya Stark: "On its shores [i.e., the shores of the Mediterranean] the mind is led to consider Time and the quality of Ruin." We move from the Levant to the Valley of the Nile, thence to the Barbary coast, the southern shores of France and Spain, and so to the Aegean and the Adriatic—all drenched in blood, overrun by wave after wave of invaders, all preserving in a thousand corners a palimpsest of varied achievement—the monuments of ancient Egypt, of Greece and Rome and Byzantium, of Crusaders, of the searing flame of Islam, of Visigoth, of Frankish builders of castle and cathedral. From all this, toned to mellowness by Time and the sun, the author's camera, introduced by five distinguished writers, evokes unforgettable pictures, majestic and romantic; here is an eye which probes deep, an ear attuned to the most delicate whispers from long-vanished generations.

Many of the photographs are of familiar things, but seen from an unfamiliar angle—the Palace of the Doges, for example, taken from the Belfry of the Campanile—so that we pause to reassess our own remembered impressions. Others are of things and places rarely visited, and of these I think the most impressive, and also the most successful, are of Cyrene, in Libya. "The wonderful city founded in 630 B.C. according to legend by Apollo, who pursued the implacable virgin huntress Cyrene, and overcame her on the plateau where now the ruins of the city stand. The fountain of Apollo, which watered the city then, has never dried up, and marble maidens with flowing draperies abound in the great avenue leading to the Doric forum, still well preserved." A painter's vision has rarely been better put to the service of photography than in the picture (Plate 95) of one of these marble maidens with a great thistle in the foreground.

* "The Thrones of Earth and Heaven." With 182 photographs by Roloff Beny. Introduction by Herbert Read, and texts by Freya Stark, Jean Cocteau, Bernard Berenson, Rose Macaulay and Stephen Spender. (Thames and Hudson; 4 gns.)

Then, further westwards, is Leptis Magna; "sacked by the Arabs thirteen centuries ago, it remained engulfed by sand until raided by the French Consul in the seventeenth century. Over 600 marble columns were dispatched to the architects of Louis XIV, and from then on until the nineteenth century it became a quarry for all Europe. Again only the desert sands and the Mediterranean mud saved it until regular and expert excavation was begun by the Italians in 1920." As Miss Rose Macaulay wrote in "Pleasure of Ruins": "the great Christian basilica has pilasters delicious with Dionysus and his train, with centaurs, nymphs and vines; the Christians could take over the past where the Moslem Arabs would hack it to bits . . . even

Indian builders of the distant past. Neither in scholarship nor in photographic skill can it compare with the superb volume already noticed. It is written in an easy guide-book manner, with some agreeable photographs of people and landscape to add local colour. A very large nostalgic section is devoted to the buildings erected by ourselves, so that by the end of the eighteenth century Calcutta, Bombay and Madras "had been enriched by the addition of dignified, often splendid edifices, inspired by Andrea Palladio." Then there are such fine buildings as the Calcutta Town Hall and the Old Mint, both notable examples of the Greek revival school of architecture, memorials to the innumerable men who died young in the British service, and the extraordinary building at

Lucknow known as La Martinière, with its reminiscences of Chambord and of Castle Howard. It was built by Claude Martin, the Frenchman from Lyons, son of a cooper, who, after being made prisoner at Pondicherry, joined the East India Company as a private, rose to the rank of Brigadier-General and amassed a fortune by trading in indigo. Nor does the author omit more modest traces of British Influence, for he includes gay little bungalows at Poona, Victorian baronial Gothic and all, now occupied by the Indian Army.

The survey ends with New Delhi, that echo of Imperial Rome and now the inheritance of today's Indian Government. Thus have we, like earlier conquerors, left our mark upon the land; perhaps, several centuries hence, some young Canadian painter will ponder over what, if anything, remains of all our toil; but I would guess that he may, on the whole, be more impressed by the observatory at Jaipur, built by Jai Singh II in 1728, with its enormous astronomical instruments in marble and sandstone—objects of apparently practical use and certainly of singular beauty—no less Thrones of Earth and Heaven than the marvels of the Mediterranean basin. The author, in describing them, speaks of the beauty

of abstract art, but surely that is an example of muddled thinking; these structures are only abstract in the sense that you and I are not good enough mathematicians or astronomers to comprehend their meaning. They are instruments on an enormous scale with a severely practical purpose, and in any real sense of the word not abstract at all. They are to be compared with any eighteenth-century orrery, which has its own beauty—the beauty of a mathematical formula—and with that great structure of the modern world, the Radio Telescope at Jodrell Bank, which, to me, is as beautiful in its austere manner, as any contrivance of the artistic imagination. But neither it—nor these imposing works of a forgotten Indian Maharaja (the walls are 100 ft. in height)—fit into the woolly formulas of contemporary art criticism.

The architecture of Moghul India receives adequate and sympathetic treatment with some excellent photographs of detail, while the final chapter—devoted to Kashmir—will evoke nostalgic memories among the diminishing company of those who used to spend their leave in that superb climate.



WITH BLOSSOM IN THE FOREGROUND AND SNOW IN THE DISTANCE: A STRIKING PHOTOGRAPH OF THE RUINS AT BAALBEK, IN THE LEBANON—ONE OF THE NOTABLE SERIES OF PHOTOGRAPHS BY ROLOFF BENY IN "THE THRONES OF EARTH AND HEAVEN" (THAMES AND HUDSON), ONE OF THE TWO BOOKS REVIEWED HERE BY FRANK DAVIS.

severely classical archaeologists, censorious about the late period, its decadent architecture, its inferior sculptures, melt into a mood of romance before Leptis."

It is possible, I suppose, that some readers may feel that the author is so obsessed by the beauty and inherent tragedy of the past that he wholly omits the present. What he has done is to give us a memorable series of photographs in which that past is nobly presented, and we have no right to rebuke him for ignoring the horrors of both to-day and yesterday. The title, by the way—a trifle obscure, perhaps, is from Shelley's "Prometheus Unbound":

And Science struck the thrones of earth and Heaven,
Which shook, but fell not.

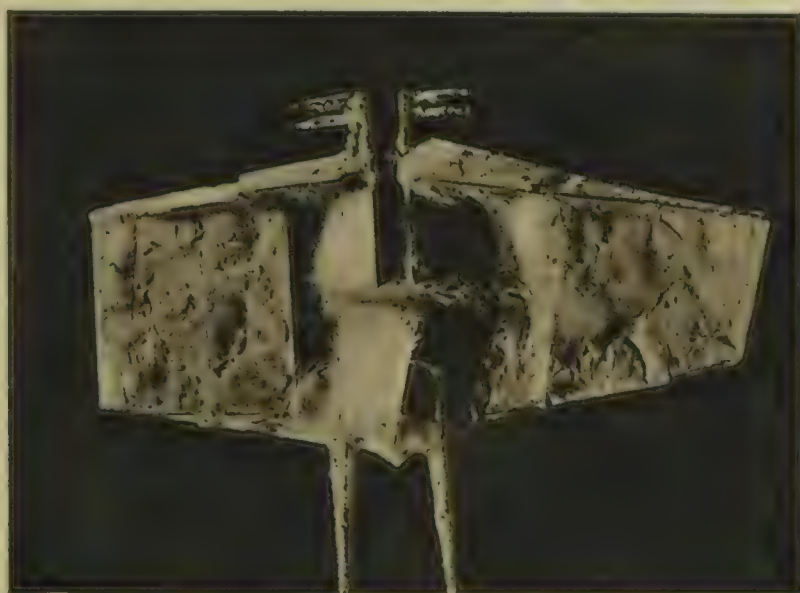
"Shadows from India"† is described in its sub-title as an Architectural Album, which will do well enough, though I hardly think the book does justice to the magnificent achievements of

† "Shadows from India," an architectural album by Roderick Cameron. With 199 plates. (Heinemann; 3 gns.)

FROM CHADWICK TO RUBENS: ART, AUCTION AND MUSEUM NEWS AT HOME.



REOPENED AFTER EXTENSIVE ALTERATIONS: THE PITT-RIVERS MUSEUM AT FARNHAM, IN DORSET. The Pitt-Rivers Museum, founded in 1880 by Lieut.-General A. H. L.-F. Pitt-Rivers and added to by its present owner, his grandson, Captain George Pitt-Rivers, reopened on July 1 after alteration, extension and re-arrangement. The museum contains many things of the first importance, including an outstandingly fine collection of Benin Bronzes.



EXECUTED BY MR. LYNN CHADWICK: A PLASTER AND IRON MODEL FOR A MEMORIAL TO THE AIRSHIP R.34, WHICH HAS BEEN COMMISSIONED BY THE AIR LEAGUE. The well-known British sculptor Mr. Lynn Chadwick has been commissioned by the Air League to execute a memorial to the R.34 Airship, which completed the first Atlantic air crossing from East to West and also the first double crossing of the Atlantic. The memorial, which will be completed in about two years, is to be placed in the new Long Haul Terminal building at London Airport.



SOLD AT SOTHEBY'S ON JULY 2 FOR £11,500: "CHRIST IN THE ACT OF BLESSING," ATTRIBUTED TO MARCO BASAITI, BUT POSSIBLY BY GIOVANNI BELLINI. (Oil on panel: 23½ by 18½ ins.)



BEFORE CLEANING: ISAAC FULLER'S PORTRAIT OF SIR WILLIAM PETTY (1623-1687) AT THE NATIONAL PORTRAIT GALLERY. (Oil on canvas: 49 by 39½ ins.)



AFTER CLEANING: THE PORTRAIT OF SIR WILLIAM PETTY WITH A SKULL IN HIS HAND AND TWO MORE SKULLS REVEALED ON THE OPEN PAGE OF THE BOOK.

The strange posture of the right hand of the portrait of Sir William Petty, which was acquired by the National Portrait Gallery in 1937 and attributed to Isaac Fuller, has long caused doubts among experts. Recent cleaning has revealed that Petty is holding a skull and that two further skulls appear in a diagram on a page of the open book. Thus it is confirmed that this is the portrait described by John Aubrey, and revealed that in his description Aubrey made a mistake about naming the book. This portrait and two others, also recently examined or cleaned, are on special exhibition at the National Portrait Gallery.



SOLD AT SOTHEBY'S FOR £15,000: "PAYSAGE AUX ENVIRONS DE BEAUVAIS A SOUVENIR D'ITALIE," BY FRANÇOIS BOUCHER. (Oil on canvas: 49½ by 63 ins.)

The three paintings which fetched the highest prices in the important sale of Old Master Drawings and Paintings held by Messrs. Sotheby's, 34 and 35, New Bond Street, on July 2, are shown on this page. Outstanding among them, and contributing £33,000 to the day's total of £170,202,



A RECORD PRICE AT SOTHEBY'S: RUBENS' "THE MEETING OF ABRAHAM AND MELCHIZEDEK," WHICH FETCHED £33,000. (Oil on panel: 26 by 32½ ins.)

was the Rubens—one of several painted at Antwerp between 1626 and 1628 as designs for a series of tapestries. The price was not only an auction record for a Rubens, but also the highest ever recorded for a single painting at Sotheby's. The buyers were the Carstairs Gallery, New York.

FROM BRISTOL TO KENT: SOME OCCASIONS, ROYAL, ECCLESIASTICAL AND AGRICULTURAL.



(Left) AWAITING THE PROCESSION OF CLERGY FOR THE OPENING CEREMONY OF THE REBUILT ROMAN CATHOLIC CATHEDRAL OF ST. GEORGE IN SOUTHWARK: THE SCENE AT THE WEST DOOR.

On July 4, exactly 110 years after Cardinal (then Bishop) Wiseman blessed and opened Pugin's new Cathedral in Southwark, the rebuilt St. George's Cathedral was reopened by a Pontifical Mass sung by the Roman Catholic Bishop of Southwark. Cardinal Gilroy, Archbishop of Sydney, presided at the Mass, and Cardinal D'Alton, Archbishop of Armagh, was present at the service, as were some thirty-eight Archbishops and Bishops.



DURING THE PONTIFICAL MASS AT THE REOPENING OF THE CATHEDRAL: THE TWO CARDINALS, CARDINAL D'ALTON AND CARDINAL GILROY (RIGHT), ON THE PONTIFICAL THRONE (LEFT).



RECALLING 1940, THE YEAR OF THE FIRST BRISTOL ROYAL SHOW: A PAGEANT REPRESENTING A COUNTRY FAIR AND MEET OF FOXHOUNDS IN THE GRAND RING AT THIS YEAR'S ROYAL SHOW. The Royal Show, which opened at Bristol on July 1 and closed on July 4, had the bad luck to start with poor weather, and though the last day was marked by brilliant sunshine, the attendance was the poorest since 1939. The total attendance was 87,727 against 135,621 last year.



THE QUEEN MOTHER OFFERS SOME LETTUCE TO ARCHIMEDES, THE COLLEGE MASCOT OF WYE COLLEGE, IN KENT, DURING HER VISIT FOR THE ANNUAL COMMEMORATION.

On July 1 Queen Elizabeth the Queen Mother, as Chancellor of London University, visited Wye Agricultural and Horticultural College, near Ashford, Kent, on the occasion of the Annual Commemoration. Archimedes, the mascot shown in our photograph, wears the college coat-of-arms on his shell.



PRINCESS MARGARET (CENTRE, IN PALE COAT) LEAVING WESTMINSTER ABBEY AFTER THE THANKSGIVING SERVICE FOR THE CENTENARY OF BRITISH COLUMBIA.

On July 4 Princess Margaret attended a Service of Thanksgiving in Westminster Abbey, held in commemoration of the centenary of British Columbia. On the same day the names of the Princess's suite for her forthcoming tour of Canada were announced. Major the Hon. Francis Legh will be her secretary.



AT THE END OF THE INAUGURAL SERVICE OF THE NINTH LAMBETH CONFERENCE: BISHOPS OF MANY LANDS MOVING DOWN FROM THE CHOIR OF CANTERBURY CATHEDRAL.



AT THE LAMBETH PALACE GARDEN PARTY ON JULY 2: THE ARCHBISHOP OF YORK, RIGHT, WITH THE METROPOLITAN OF MINSK (LEFT) AND THE GREEK ORTHODOX BISHOP OF REGGIO.

From all over the world and from a number of different communions, over 300 Archbishops and Bishops have gathered in London for the Ninth Lambeth Conference since 1867. The first great gathering was the Lambeth Palace garden party of July 2; but the inaugural service was held the following day in Canterbury Cathedral, when Dr. Fisher, seated on the chair of St. Augustine and wearing the cream and gold mitre and cope presented by the Church in Japan, received the representatives of other Christian Communions—the

THE NINTH LAMBETH CONFERENCE OPENS: OVER 300 BISHOPS FROM MANY LANDS.



IN THE CONFERENCE HALL OF LAMBETH PALACE: DR. FISHER, THE ARCHBISHOP OF CANTERBURY, ADDRESSING THE ASSEMBLED BISHOPS AT THE OPENING SESSION ON JULY 4.



WHEN OVER 300 ARCHBISHOPS AND BISHOPS OF THE ANGLICAN COMMUNION TOOK PART IN A SUNG EUCHARIST IN ST. PAUL'S CATHEDRAL: THE PROCESSION ENTERING FROM THE WEST DOOR.

Baptists, the Congregationalists, the Lutherans, the Eastern Orthodox and the Old Catholic—and then the bishops, presiding bishops and primates of the Anglican Communion. The first full session opened on July 4 at Lambeth Palace, and was gate-crashed by three members of the League of Empire Loyalists. Sunday, July 6, was the occasion of magnificent ecclesiastical pageantry, when over 300 bishops partook of Communion from the Archbishop of Canterbury's hands in a Sung Eucharist in St. Paul's Cathedral.

THE WORLD OF THE THEATRE.

NOW AND THEN.

By J. C. TREWIN.

IN the theatre, "backward-looking" is a phrase in dire disrepute. Not long ago I wrote about the dangers of mourning too urgently for the past. Even so, we have to think of it sometimes. We cannot always be contemplating to-morrow, or, as they say in a revue which will have opened in London when this appears, trying to be "shriekingly contemporary" and "madly Now." It seems to me that, while enjoying the present and speculating on the future—and nobody warmly concerned with the theatre wants to refrain from either enjoyment or

Many of us enjoy a crockery-smashing scene in a pantomime. Even so, it can get tedious when it goes on and on.

There have been occasional pleasures in Sloane Square. Arthur Miller's "The Crucible" was a wise choice—though, earlier, it had been done more impressively at the Bristol Old Vic. I respected "The Member of the Wedding." "The Chairs" and "The Lesson" have shown that Ionesco is an amusing writer, if he is not overvalued. Some of the deplorable choices—"The Making of Moo," for example, and "The Sport of My Mad Mother"—may have been growing pains. Ventures with Brecht, Faulkner, Sartre, were determined, not much more. London's best plays of the last two or three years have come from the derided commercial theatre: let us remember it.

I have returned to the subject because so much effort, and so much publicity, have been concentrated on a resolute trudge across a wilderness. We gather from the Court's policy that the English stage might never have had a past. True, once or twice there has been need for backward-looking, for a brisk glance at such classics as "The Country Wife" and "Lysistrata," but I still cannot persuade myself that an overwhelming passion for Wycherley and Aristophanes was the sole reason for these revivals.

Naturally, the E.S.C. can do the plays it wishes. But, speaking simply as a playgoer with some love for the traditions of our stage, I do not find in Sloane Square the living heart of the theatre. It is the club-house of an exceedingly articulate minority, and I do not think that a new generation of playgoers should be brought up to believe that

English drama began two years ago at the Royal Court.

What we need, as a contrast, is a good, unpretentious, revival-theatre: a theatre in which, if we want, we can see representative works of the last sixty or seventy years: work, moreover, that is produced with no attempt to dress it up for a coffee-bar audience. Some of it may be as trying as the average choice in Sloane Square. Some of it will certainly be better. The Arts used to let us have (at random) plays by Shaw, Bridie, Granville-Barker, Pinero, Maugham, Davies, Houghton, and so forth. Are we never again to meet in the theatre a play by, say, Galsworthy, Massfield, Barrie, Jones? What of Yeats? (I agree, the English Stage Company presented—and with splendid effect—the brief "Purgatory," but it was seen only by audiences in Devon.) There is so much we ought to have, so much that new playgoers ought

to know if they are to get the history of the drama into any kind of perspective. One theatre in London could afford to glance back.

Over the years, B.B.C. sound-radio, under the direction of Val Gielgud, has done a great deal for us in the theatre of the imagination. It is sad that no one can do similar work for the stage, especially at a period when we are about to celebrate the jubilee of the Repertory movement. Maybe it is almost a crime to quote words written in 1939, and even then by a veteran. Still, I do so with regard for the memory of a great man of letters. Sir Arthur Quiller-Couch wrote this:

Of experiment I still hold myself fairly competent to judge. But, writing in 1939, I am at a loss what to do with a fashion of morose disparagement; of sneering at things long by catholic consent accounted beautiful; of scorning at "Man's unconquerable mind" and hanging up (without benefit of laundry) our common humanity as a rag on a clothes-line. Be it allowed that these present times are dark. Yet what are our poets of use—what are they for—if they cannot hearten the crew with auspices of daylight?

For "poets" read "dramatists."

We leave backward-looking for the cheerful present in "For Adults Only." This Strand revue, by Peter Myers and Alec Grahame, speaks its mind with a witty and good-humoured ferocity (I would detach only a couple of scenes). The company, gay chameleons and never tiresomely



"THIS STRAND REVUE, BY PETER MYERS AND ALEC GRAHAME, SPEAKS ITS MIND WITH A WITTY AND GOOD-HUMoured FEROCITY": "FOR ADULTS ONLY," SHOWING MIRIAM KARLIN AS THE DEVOTEE OF THE SUPERMARKET IN "BIRD'S EYE VIEW."

speculation—we ought at least to recognise the stage's past.

We ought, in fact, to glance backward now and then, and to remember the dramatists of the last sixty or seventy years in the way they should be remembered—by presentation in the theatre. Nowadays they are as sadly underpraised as an anxious, striving modernity is overpraised. Two revues I have met lately have attacked the cult that will cause this decade to be labelled the Angry Fifties. One of the productions, "For Adults Only," at the Strand (a revue with the right proportions of vinegar and pepper in it), contains a sketch that drives candidly at the experimental two years at the Royal Court.

Few organisations have been so publicised as the English Stage Company, but until now I feel it has achieved remarkably little. I say "until now" because we must always go to the theatre in hope, and the Court deserves well of us for sponsoring a series of provincial repertory productions. (I shall wait to know what the plays are like.)

Otherwise, the English Stage Company has worked very hard without creating very much. It sponsored the plays of John Osborne—whether or not that has been a good thing I must leave to individual taste—and production after production has been ugly or peevish. I do not say that the Court has lacked excellent artists and directors; it has allowed us to see how such players as Dame Peggy Ashcroft and Sir Laurence Olivier can glorify their material, and it has shown the flowering of a new actress, Joan Plowright. But, with a few exceptions, the choice of play has been disastrous. We are often told about the trivial teacup-comedy of the English theatre. At the Royal Court we have the Half-Brick Drama. The resounding cry is "Let's break something!" (and if it happens to be a stained-glass window, so much the better). Well, I suppose that is a certain kind of misguided fun.



"A REVUE WITH THE RIGHT PROPORTIONS OF VINEGAR AND PEPPER IN IT": "FOR ADULTS ONLY" (STRAND), SHOWING THE COMPANY IN A HIGH SPIRITED IMPRESSION OF THE HOME AND COLONIAL AMATEUR OPERATIC SOCIETY'S PRODUCTION OF A TYPICAL AMERICAN MUSICAL.

OUR CRITIC'S FIRST-NIGHT JOURNAL.

"DOUBLE CROSS" (Duchess).—Dulcie Gray and Terence Morgan in a "thriller" for two players. (July 7.)

"GAY LANDSCAPE" (Royal Court).—A play by George Munro, acted by the Glasgow Citizens' Theatre, is the first of the Court's four repertory productions. (July 7.)

CLASSICAL THEATRE OF CHINA (Adelphi).—A welcome return visit. (July 7.)

"PERICLES, PRINCE OF TYRE" (Stratford-upon-Avon).—Richard Johnson, as Pericles, in a production by Tony Richardson; only the third production of this play at the Shakespeare Memorial Theatre. (July 8.)

"THREE WAY SWITCH" (Aldwych).—Daphne Anderson and Leslie Phillips in a comedy by Ronald Jeans. (July 8.)

"THE JOSHUA TREE" (Duke of York's).—Alec Coppel's new play, with Anne Baxter. (July 9.)

"LIVING FOR PLEASURE" (Garrick).—Dora Bryan in a revue by Arthur Macrae, with score by Richard Addinsell. (July 10.)

fretful porpentines, have such artists as Miriam Karlin, Ron Moody, and Hugh Paddick in irrepressible spirits, and such matters as Mr. Moody's "C'Ave Maria" (he is the manager of the Rome Opera House in full cry) and the amateur-operatic "California" (Mr. Moody, again, as the primmest juvenile lead we recall) linger in the delighted memory. For the record, Michael Charnley has directed, and the music is by Ronald Cass and John Pritchett.

I have to look backward again when we come to the Moscow State Variety Theatre (at present at Streatham Hill; I saw it at Golders Green). Last year's bill was quietly engaging, and I find it sad now to lament that, the puppetry aside, this present programme is quietly dull.

FROM WATERLOO TO SIENA: A MISCELLANY OF NEWS FROM AT HOME AND ABROAD.



THE SCENE OF A CRUCIAL ACTION AT WATERLOO: THE FARM OF HOUGOMONT, OF WHICH THE RUINED CHAPEL IS SEEN HERE, WHICH WAS HELD BY THE GUARDS AGAINST REPEATED FRENCH ATTACKS. On June 18, 1815, at the Battle of Waterloo, the Light Companies of the 2nd Battalion Third Guards, now called the Scots Guards, and the 2nd Battalion Coldstream Guards, defended the Farm of Hougomont against repeated French attacks, and successfully held this crucial post. The plaque erected on the gate was to be unveiled to-day (July 12) by the British Ambassador in Belgium.



COMMEMORATING THE OFFICERS AND MEN OF THE 2ND BATTALION THIRD GUARDS (SCOTS GUARDS) WHO FELL IN THE DEFENCE OF HOUGOMONT FARM: A PLAQUE ERECTED ON THE GATE OF THE FARM (RIGHT).



(Above) BEING RELEASED NEAR THE LAKE IN ST. JAMES'S PARK ON JULY 1, AFTER HAVING BEEN ACCLIMATISED AT THE LONDON ZOO: THE TWO LOUISIANA PELICANS PRESENTED TO LONDON BY THE LIEUTENANT GOVERNOR OF LOUISIANA LAST AUTUMN



AT MAZE HILL, GREENWICH, ON JULY 4: A STEAM LOCOMOTIVE EMBEDDED IN THE FRONT OF AN ELECTRIC TRAIN AFTER A HEAD-ON COLLISION. NO ONE WAS KILLED. Some forty people were injured, but none of them seriously, when a steam train coming from sidings at Maze Hill was in head-on collision with the 9.41 Gravesend to Charing Cross electric train a hundred yards south of Maze Hill station. The locomotive was firmly embedded in the front of the electric train.



(Left.) THE FIRST VESSELS THROUGH A NEW LOCK ON THE ST. LAWRENCE SEAWAY: THE U.S. COASTGUARD CUTTER MAPLE LEADING SMALLER CRAFT THROUGH THE NEW SNELL LOCK AT MASSENA, NEW YORK, ON JULY 2.



(Right.) DURING ONE OF EUROPE'S MOST PICTURESQUE RACES: THE ULTIMATE WINNER LEADING AT A CRITICAL STAGE OF THE SIENA PALIO ON JULY 2—WHICH IS RUN EACH YEAR ROUND THE MAGNIFICENT CAMPO IN SIENA, NORTHERN ITALY.



THE WORLD OF THE CINEMA.



DOSTOIEVSKY SURVIVES

By ALAN DENT.

WHEN first, in my early twenties, I read Dostoevsky's great novel "The Brothers Karamazov," it shook me as a great dog shakes a little bone. I had experienced nothing like this in fiction before—except, oddly enough, Thomas Hardy's "Jude the Obscure," which I happened to read at far too early an age. The huge Russian similarly tossed me about, chilled and startled me, hurled me aside, came after me again, threw me into corners, and finally left me feeling gnawed and done with!

Twice since then I have come up against theatrical adaptations of the book. One (in 1928) was by no less a man of the theatre than the late Theodore Komisarjevsky. I saw this in James Agate's company, and remember being shocked at his confession that he had never read the book and was already feeling too old to try. The other (in 1946) was a much more impressive version by no less a man of the theatre—and the cinema—than Mr. Alec Guinness. This had its points. My own notice of it was short and tart: "Dostoevsky's greatest novel is undramatisable—Alec Guinness's brave attempt proves it yet again. But for a thousand reasons his attempt is to be seen. The novel probes into the depths of the human soul and proves it almost fathomable. The play—as plays will, without the power of poetry to help—tends to degenerate into a mere drama of parricide."

For the rest I listed the "immensely worthwhile compensations," including an imaginative

Valk as a great actor who played old Karamazov "like a bull in whose madness there were immensities of method." Of the play's general effect, he said: "I defy anybody not to recognise

OUR CRITIC'S CHOICE.



ALBERT SALMI (LEFT) AS SMERDYAKOV AND WILLIAM SHATNER AS ALYOSHA IN M.G.-M.'S FILM VERSION OF DOSTOIEVSKY'S "THE BROTHERS KARAMAZOV."

In choosing these two actors, Alan Dent writes: "William Shatner, who plays the saintly Alyosha, and Albert Salmi, who is the beastly Smerdyakov incarnate—in the new film-version of 'The Brothers Karamazov' (directed by Richard Brooks)—seem to me to come nearest to Dostoevsky's original characters. The novel is a great masterpiece, exploring the heights of Heaven and the depths of Hell. The film—though conscientiously made—is only a good Russian melodrama. These two young actors, most happily cast, are far more in the mood of the book than some far better-known players." (London *Première: Empire, Leicester Square, June 26.*)

through the fog of any stage adaptation the pulse and beat of Dostoevsky's mind."

But here, be it noted, Agate was writing of his beloved theatre and not of his less-beloved cinema. Echoing him, I might say of the new film-version of "The Brothers Karamazov" that I defy anyone to recognise through the fog of this film adaptation the pulse and beat of Dostoevsky's mind. Yet it is a not ignoble experiment. The adaptation, by Richard Brooks, who is also the film's director, takes in as much of the novel's immensely intricate plot as a film can hold. There has been very little twisting and forcing, and no impertinent addition.

For a film made in America, the atmosphere is, superficially at least, Russian. There is some obvious scene-painting in evidence, but there is also some quite impressive snow. Old Karamazov's orgies are accompanied by a gipsy band which is, quite conceivably, a real gipsy band, and the

old terror himself is impressively, if never really alarmingly, played by Lee J. Cobb. Of the four sons, only the saintly Alyosha and the repulsive and epileptic Smerdyakov are truly well fulfilled—by William Shatner and Albert Salmi respectively.

Yul Brynner copes with the admittedly difficult and subtle Dmitri by imposing his own powerful personality on the character—un-hirsute head and torso and all—and so completely eclipsing it. Richard Basehart is still more at a loss with the no less difficult and subtle Ivan, and conceals his quandary much less effectively. One key-figure, Father Zossima, gets but a single "look in," and is not even granted his death-scene, which is so tellingly important in the book.

This being said of the men, what is to be said of the women? Katya is a noble young woman who startlingly shows herself capable in a crisis of being both foolish and mean. Claire Bloom is deprived by the script of almost all her opportunities and not unwisely falls back on her only remaining resource—that of looking rather frigidly beautiful, like the moon in winter. Grushenka, a marvellously drawn example of Goldsmith's lovely woman stooping to folly—and wholly miserable when she is doing anything else, is strikingly, but not well, played by Maria Schell. Only the director of "Gervaise" was ever able to quell this actress's tendency to drown every character she essays in the limpid excesses of a lovely and unending Viennese smile. Here once again we have Miss Schell smiling a character out of existence. It is a smile which would charm the heart of a wheelbarrow; but it does not

charm the heart of me—and it gets seriously in the way of the eternal Grushenka. The novel's third important woman is Mme. Hohlakov—a comic bore fit to be classed with Jane's Miss Bates and Dickens's Mrs. Nickleby, and with a Russian difference all her own. In the film Mme. Hohlakov is to be discerned in the background, occasionally, wearing an elegant sneer. To deprive



TAKING IN "AS MUCH OF THE NOVEL'S IMMENSELY INTRICATE PLOT AS A FILM CAN HOLD": "THE BROTHERS KARAMAZOV"—A SCENE WITH GRUSHENKA (MARIA SCHELL) DANCING TO A GIPSY BAND.

production by brand-new Peter Brook, and an overwhelmingly evil performance of old Karamazov by the late Frederick Valk. I now find that Agate, in his last book of press-cuttings—it was the last year of his life—called this production a "noble experiment." He was still confessing that he had never opened the novel. Yet the adaptation was good enough to reveal to him that the mighty book's concern was with "the power of humility—the amount of blood-guiltiness involved in willing a foul deed while leaving its accomplishment to another—and the question whether moral responsibility must call a different tune according to the existence or non-existence of a Supreme Being."

This major critic—who goes on after his death making his successors look very small—proceeded to acclaim Frederick



ATTRACTED BY THE GIRL RATHER THAN BY THE FRUIT: FYODOR KARAMAZOV (LEE J. COBB) AND THE BEAUTIFUL GRUSHENKA IN A SCENE FROM "THE BROTHERS KARAMAZOV," WHICH IS DIRECTED BY RICHARD BROOKS.

Mme. Hohlakov of all words is perhaps this picture's most remarkable achievement!

But it will at least have fulfilled a fine purpose if it turns some of its viewers into readers of Dostoevsky. It has certainly made me re-read the novel. I have just re-finished it, within a week of seeing the film, and once again I have the pleasure of feeling baffled by elemental forces, exulted by the power of good, dismayed by the devilishness that besets mankind, lured and lulled and amused by those amazing women, and wholly and utterly possessed and distracted by a masterpiece of the human imagination. Less grandiosely, and reverting to my initial image, I am once again a hapless bone hurled into the air and thrown into the oddest corners by a monstrous and terrifying and very Russian hound.

OTHER CURRENT FILMS.

"TEN NORTH FREDERICK" (20th Century-Fox. Generally Released: June 29).—An old favourite, Gary Cooper, giving one of the best performances of his career in an October-cum-April romance, with the promising Suzy Parker portraying April.

"FRAULEIN" (20th Century-Fox. Generally Released: July 7).—A much more tarnished sort of romance set in Berlin, with an unsympathetic heroine saved by a noble American Negro from the fell clutches of brutal and licentious Russian soldiery!

"ST. LOUIS BLUES" (Paramount. Generally Released: June 29).—Nat "King" Cole as the late Will Handy, the coloured composer, helped by the remarkable Eartha Kitt and many agreeable tunes.



Escalopes de Veau

are collops, or thin fillet steaks, and are one of the commonest forms in which veal is prepared. There are many variations on this delicate theme. The picture shows the Escalopes de Veau panées, known as Wiener Schnitzel.

A Guinness Guide to Veal on the Menu

VEAL should come from an animal that has never been fed on anything but milk. The flesh should be absolutely white.

Here are the culinary names for a few of the commoner cuts: CARRÉ DE VEAU—best end of loin; CÔTE DE VEAU—chop end of loin; JARRET DE VEAU—knuckle of veal. MÉDAILLON DE VEAU—small, thick, round piece cut from the fillet.

SOME GOOD VEAL DISHES

FILLET OF VEAL TALLEYRAND. Fillets of veal browned in butter, served on a bed of mashed potato with a white sauce containing shallots, mushrooms, egg-yolks and lemon juice.

ESCALOPES: MILANAISE—with grated cheese and spaghetti; **HOLSTEIN**—with poached or boiled eggs; **MAGYARE**—with paprika and cream.

JARRET DE VEAU MÉNAGÈRE. The meaty part of the knuckle is cut into a thick slice, browned, and simmered in stock and white wine with diced bacon, carrots and onions.

VEAU MARENGO. Breast of veal cut up and browned in olive oil with chopped onions; then sprinkled with flour and covered with white wine and stock, adding pulped tomatoes and sliced mushrooms; finally covered and simmered gently and slowly.

VEAL AND GUINNESS. If truth is to be served, it must be said that veal has not really very much taste of its own. But it is a superb basis for other flavours. And the vigorous, robust taste of Guinness is a capital foil for it. Most good food is happy to go with Guinness, as good restaurants know.

**THE APPETISING TASTE
OF GUINNESS IS
SPLENDID WITH VEAL**



Schweppshire LADS

ANDROCLES SMALL

SMALL had always been a dedicated artist. But although he himself realised, more than anybody, how tremendously dedicated he was, as an artist, this fact never made him particularly happy to be one. He was a natural rebel of course, but having been b.1911 he came of age at a time when it was becoming increasingly difficult to find things to be rebellious about. To Androcles the kitchen sink style was practically indistinguishable from sheep in snow against a low sun; and even when he was only five the design of the scarf knitted for him by his least favourite aunt was cubist.

Still he did his best. It was Androcles who introduced fixed-mobiles. Androcles who hung his carpets on his walls and turned his pictures into hearth rugs, who made a Memorial Group out of old carburettors, who drove his car over his dust bin and put a gold frame round the result. In his Thick period he represented flat surfaces by a bas-relief of warmed up shepherd's pie. In his Pip period it was Androcles who spent five years really getting to know the apple pip and another five learning where to place it on the canvas. Success came, curiously, when he became overwhelmed with such a hatred of canvas and all the instruments of his trade that he turned First Vacuist and earned final fame and acceptance by destroying his canvas altogether.

Written by Stephen Potter; designed by George Him



SCHWEPPERVESCENCE LASTS THE WHOLE DRINK THROUGH

THE AGE OF ROCOCO: GREAT WORKS IN AN IMPORTANT MUNICH EXHIBITION.



(Left.)
MADE IN FRANCE IN ABOUT 1740 AND AS-
CRIBED TO CHARLES
CRESCENT: AN OAK
COMMODE DECOR-
ATED WITH MAR-
QUETRY IN PURPLE-
WOOD AND MAHOG-
ANY, AND WITH GOLD
BRONZE MOUNTS.
(Height, 36 ins.)
(Amsterdam, Rijks-
museum.)

(Right.)
"A TURK ON A RHINO-
CEROS": A PAINTED
MEISSEN PORCELAIN
GROUP, THE RHINO-
CEROS AFTER A
MODEL BY KANDLER,
THE TURK BY PETER
REINICKE.
(Height, 11 ins.)
(Schloss Wilhelmsthal,
Hesse.)



"THE SIGN OF THE ART DEALER GERSAINT": A DETAIL FROM THE FAMOUS PICTURE BY J.-A. WATTEAU (1684-1721), WHICH HE PAINTED IN 1720. IT HUNG AT THE SHOP ENTRANCE FOR ONLY TWO WEEKS. (Berlin, Administration of the Former State Castles and Gardens.)



"THE MIRACLE OF ST. HYACINTH," BY FRANCESCO GUARDI (1712-1793): THE REMAINING PORTION OF A PAINTING EXECUTED IN 1763 FOR A CHAPEL IN THE CHURCH OF S. PIETRO MARTIRE IN MURANO. (Oil on canvas: 47½ by 68½ ins.) (Vienna, Kunsthistorisches Museum.)



"LA MARCHANDE DES MODES": A PAINTING OF 1746 BY FRANCOIS BOUCHER (1703-1770), BY WHOM THERE ARE 12 PAINTINGS IN THIS EXHIBITION. (Oil on canvas: 25½ by 20½ ins.) (Stockholm, Nationalmuseum.)



"ST. ANNE," A LIMWOOD CARVING BY PAUL EGELL (1691-1752): FROM A GROUP CARVED FOR THE ALTAR OF THE IMMACULATE CONCEPTION IN HILDESHEIM CATHEDRAL. (Height, 62½ ins.) (Hildesheim, Cathedral.)



"FASTENING THE SKATE," BY NICOLAS LANCRET (1690-1745). "THE AGE OF ROCOCO" EXHIBITION CONTINUES AT MUNICH UNTIL SEPTEMBER 15. (Oil on canvas: 54½ by 41½ ins.) (Stockholm, Nationalmuseum.)

Museums and collections from all over the world have sent some of their finest pieces to "The Age of Rococo" Exhibition, which fills over thirty rooms in The Residenz at Munich. It is the fourth such major exhibition sponsored by the Council of Europe, and continues at Munich until September 15. Originating in France in the first quarter of the eighteenth century, the Rococo style, characterised by its free and elegant lines, spread throughout most of

Europe and influenced the fine arts in every form. This vast Munich exhibition provides the widest possible survey of this aspect of the art and culture of the eighteenth century, with over 1200 exhibits ranging from paintings, drawings and sculpture, to textiles, books and scientific instruments. Gainsborough, Hogarth, Reynolds and Wilson are among the British artists represented, and 170 exhibits have been lent from this country.

NOTES FOR THE NOVEL-READER.

THE NOVEL OF THE WEEK.

QUAINT though it may be to regard the novel as a spent force, there is no denying that it has been very much with us for a long time. And so the bloom has gone off, and even "sports" are less eccentric than they could wish—anyhow, in the Known World of fiction, which is nearly everywhere. But not quite; "The Isle of Princes," by Hasan Ozbekhan (Gollancz; 15s.), comes to us from Turkey. And now I feel strongly inclined to generalise about Turkish fiction; which would be a rash act, since I have only one other example to draw on. And yet that other had the same bouquet—the same fresh quality of romance. Our own world yields nothing like it.

Though, in a sense, we are very familiar with the theme. Obsolescent gentry, the Welfare State and the good old days—here, too, they are always cropping up; but in what dim colours and peevish tones! The Welfare State in this novel is Ataturk's; the time, that of the Spanish War. And there is nothing dim or plaintive about the Tekinhans in their twilight. They have been paladins from the dawn of Empire—the Tekinhan signet was a gift from Alp Arslan, after the battle of Manzikert—and maintained their legend to its last hour. Then, under the aged chief Yusuf Pasha, they seceded to an island of the Propontis. Yet they are too lordly to denigrate the new world. It is a good world, they admit; the "troglodytes" took a "broken-down, mismanaged laughing-stock of an empire," and have made a beautiful little country out of it. Only, a Tekinhan can't live with troglodytes, in their sweet little subtopia.

But, then, how are they going to live hereafter? Yusuf Pasha is ninety; on his death the enchanted island will melt away. Then what will become of young Davud, the heir, and his cousin Refet—Tekinhans nurtured in isolation, on games of war and tales of their "great, solemn, unsleeping ancestors"? Their whole childhood has been a dream, a heroic dream; are they now to make do with an office and a suburban villa? There is one alternative: the fighting in Spain. They could go to Spain, but for Yusuf Pasha; but for two little girls in black, playing in the garden one afternoon when they were all children. Those little orphans were strangers. The other boys wanted to expel them; Davud and Refet stood by them, in savage war. And now they are part of the girls' dream. Grandfather will die; but "what can you do with orphans?" . . . The answer is, cast them off; plunge into "the noise of life, the noise of fate." Hard, romantic, beautiful.

OTHER FICTION.

"The Suffrage of Elvira," by V. S. Naipaul (André Deutsch; 15s.), is an election-farce. The smallest and most backward county in Trinidad, with a mixed populace of Hindus, Muslims, Negroes and pseudo-Spaniards (they are more Negro than Spanish), is about to vote for the second time. At the last election, people were naïve and just took their choice; now they have caught up. There are two candidates, Negro and Hindu. While Preacher is "walking brisk brisk from door to door," Harbans has bespoke a majority of Hindus, all the Spaniards and all the Muslims. Yet nothing can make him easy; he might be standing under compulsion, and often cries about it. And there are soon plenty of snarls, including the defection of the Spanish and the fruits of a charity-scheme for sick Negroes (who don't exist).

His campaign is funny enough, but no funnier than anything else in Elvira; indeed, the author is weak on action, or at least sustained action. As for the dialogue—other West Indians can write it, perhaps as well. But his human comedy is unmatched; utterly convincing, yet full of glee.

"The Little Old Admiral," by Louis Golding (Hutchinson; 15s.), makes up in length, cosiness and sentiment for any other desiderata. Its "admiral" is a little tramp, whose family leaning to the Navy has been thwarted by lack of inches and flat feet. Frankie consoles himself by hobnobbing with sailors on his summer round. And one summer, at a boys' camp, he finds an "oppo" in Terry Smith, whose father was hanged for splitting his mother's skull. Terry saw him do it. The old man saves the wolf-cub, and makes a rating of him; and we hear a great deal of shop. I don't like being button-holed, nor do I like feelings to be rendered in debased Cockney; those who do will enjoy themselves.

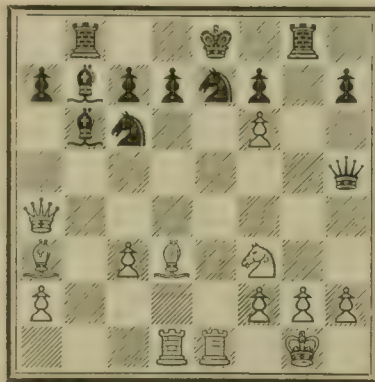
"The Galloway Case," by Andrew Garve (Collins; 10s. 6d.), is a study in amateur detection. Though at least the hero is a reporter; and it is on an assignment in Jersey that he meets Mary Smith. They are getting along nicely, when the lady vanishes—with so little trace that before he can catch up her father's sentence has been pronounced. He is "John Galloway," the well-known mystery writer, convicted of having stolen a plot from an obscure bungler, and murdered to shut his mouth. Peter feels no hope—though he must bestir himself, or Mary won't have him; and, indeed, in the first stage his inquiry is all blank walls, collapsing theories and dead ends. But at last he clicks; whereupon the plot goes haywire, and folds abruptly. A pity—but worth it for the beginning.

CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

THERE can be few keen chess-players who have not seen this position at some stage in their chess life:

DUFRESNE (Black).



ANDERSSEN (White).

It occurred in a game played in Berlin in 1852. Anderssen had just played R(QR1)-QR, and on his opponent's replying somewhat artlessly 1. . . . QxKt, wound up the game in a few moves by play so beautiful as to win for the encounter the title "The Evergreen Game": 2. RxKtch, KtXR; 3. QxQPch! (for if 3. . . . KxQ; 4. B-KB5 dbl ch; now the king must move, to B3 or K1, and is mated in either one or two more moves accordingly).

The century-old publicity to which this combination has been subjected has naturally attracted a bevy of would-be "debunkers." Paul Lipke, a leading German master of the 1890's, pointed out that 1. . . . R-Kt5 might have saved the game for Black; certainly the same combination would not have worked because, after 2. RxKtch, KtXR; 3. QxQPch, KxQ; 4. B-KB5 dbl ch, K-Kr; 5. B-Q7ch, K-B1; 6. BxKtch, the black king can now flee to Ktr.

Another mere half-century elapses and from Hamelin (it's in Brunswick, you know, by famous Hanover city) a Mr. K. H. Titel writes up to a well-known German magazine, *Schach-Echo*, to suggest that by 1. . . . RxPch, Black might even have won. His letter was published in April. Since then a squad of readers of this magazine, crunching away week by week at the position to which dear old Anderssen probably devoted about twenty minutes, have finally established that the old man was all right after all.

I can only give one per cent. of the analysis here. The main line ran 2. KxR, Kt-K4. Now everybody assumed at first that the 3. QxPch business had been thoroughly scotched; not only is the black king free to go to KKtr, just as in Lipke's scheme, but Black's QP has received extra protection.

But not a bit of it! 3. QxQPch!

Now if 3. . . . KxQ; B-Kt6 dis ch and 5. BxQ is good enough to win (White has been presented with a rook!).

So 3. . . . KtXR; 4. RxKtch, K-Q1. Or 4. . . . K-B1; 5. R-K5 dis ch and 6. RxQ.

5. RxKtch, KxR. 5. . . . K-B1; 6. R-Q8ch makes no difference.

6. B-KB5 dbl ch and mates in two at most. Our forbears were not such fools. . . .

ALL my books this week bear some relation to art, and all of them have merits which can be appreciated by the general reader as well as by the expert. Possessing no particular expertise on the subject of painting, I am unable to pounce on a critic when he makes what might be a false attribution, or to explode some theory by reference to a single example of an artist's work which I once saw in a private collection somewhere in Calabria. Is any reader waiting for me to say: "I know what I like?" That, of course; because, after all, anyone who does not know what he likes is floundering about the world in a very pitiable state! But it is not always so easy, especially in these days, to like what one knows, and here the critic

ART, ANCIENT AND MODERN.

can sometimes help the suspicious or bewildered amateur. He may even—rarely and delightfully—confirm the latter in his prejudices, and that is one reason why I took such pleasure in Bernard Berenson's "Essays in Appreciation" (Chapman and Hall; 30s.). Most of these essays deal with specific works of art, or with the work of specific artists, in considerable and learned detail. Do not skip them, because some of them are as exciting as any detective story. But there are points in two or three of the others which almost caused me to shout aloud with approval. Discussing the poor reputation of most modern English painters, and the meagre contribution which they make to our exports, Mr. Berenson writes: "They must learn to draw. How long does it take a medical student to get his degree? Six, seven, eight years before he is allowed to practise. How many youngsters are ready to work as hard learning to draw? Yet drawing is as difficult and takes as long a training, and without it the painter is only the kind of practitioner that the doctor is who has but a fake degree." In the ninth essay, after praising some of Picasso's work—all the pictures to which he refers are illustrated at the end of the text—Mr. Berenson continues: "What can I say of the other paintings? The world they belong to is not the world of art I have lived in. I am not acquainted, nor do I want to be acquainted, with its inhabitants." Nor do I, and on a later page Mr. Berenson tells me, with great firmness, that art is, or should be, for me—not for an esoteric clique of other artists. If modern artists represent objects at all, he says, "they besmirch and bedaub and pull them out of shape as if they dared not exhibit them plain. . . . Is it because they despair of being able to draw at all? Or because, like Picasso and his like, they want to impress each other by exhibits of virtuoso dexterity, by indulging in acrobatics, in changes as seasonal as those of dressmakers?" This is magnificent, and it certainly is war. I, for one, will fight on under Mr. Berenson's venerated leadership.

Egyptian hieroglyphs may not, at first sight, seem to rank as pictures in the decorative sense, but Mrs. Nina M. Davies has triumphantly proved that they do, in her excellent book "Picture Writing in Ancient Egypt" (Oxford University Press; 30s.). She does not go closely into the meaning of these symbols, for picture-values are overlaid with sound-values, and the result is too complicated for anyone but the expert to decipher, or even adequately to understand. She has, however, told her readers quite enough about the general principles to allow them to follow what they mean, in ABC fashion. But the point lies in the symbols themselves. Twelve colour-plates show all the charm of this ancient art, combining high sophistication with a childlike exuberance. The final illustrations, in black-and-white line, are among the more elaborate. One could pore over these pictures for hours.

Humour and an eye for domesticity were not among the gifts of the Byzantine mosaic artists of the fifth and sixth centuries. But their inspiration was tremendous, and its effect awe-inspiring. "Ravenna Mosaics" (George Rainbird; 7 gns.), with a text translated from the Italian of Giuseppe Bovini by Giustina Scaglia, illustrates—I would say, almost perfectly—the unique decorations of the Ravenna churches and of the mausoleum of Galla Placidia. I do not know what technique was used for reproductions, but it is well worth examining these plates both by daylight and by electric light. Under the latter, the gold stands out, sombre yet glorious, just as it does in the originals. It will be many decades, I imagine, before anything comparable

to these illustrations is published about Ravenna.

Lastly, we have the second volume of the revised version of Colonel M. H. Grant's "The Old English Landscape Painters" (F. Lewis; 8 gns.). This covers the period 1670-1780, and is a further example of the author's meticulous and expert care in searching out the details of his subject. I found the colonel's style a trifle oppressive—in fact, at times it degenerates into "tushery"—but his book is intended for use as a work of reference, not to be read straight through. Nor were the half-tone illustrations fully satisfactory, at least in the case of such pictures as I was able personally to identify and remember. Perhaps this is due to the fact that large canvasses have to be reproduced on a half-page, at most. But the work itself is monumental—there are six more volumes to come—and is of the highest value to critics and students.

E. D. O'BRIEN.



Summer lightweights

Suit in Terylene and
linen. Washable; needs
little ironing; grey
or stone. **£14 5 0**

In drip-dry Terylene,
grey only, **£15 19 6**

In mohair and wool,
grey only, **19 gns**

These prices are for chest
sizes 34"-42". Larger
sizes cost slightly more



Gieves



Tailors Hosiers and Hatters since 1785

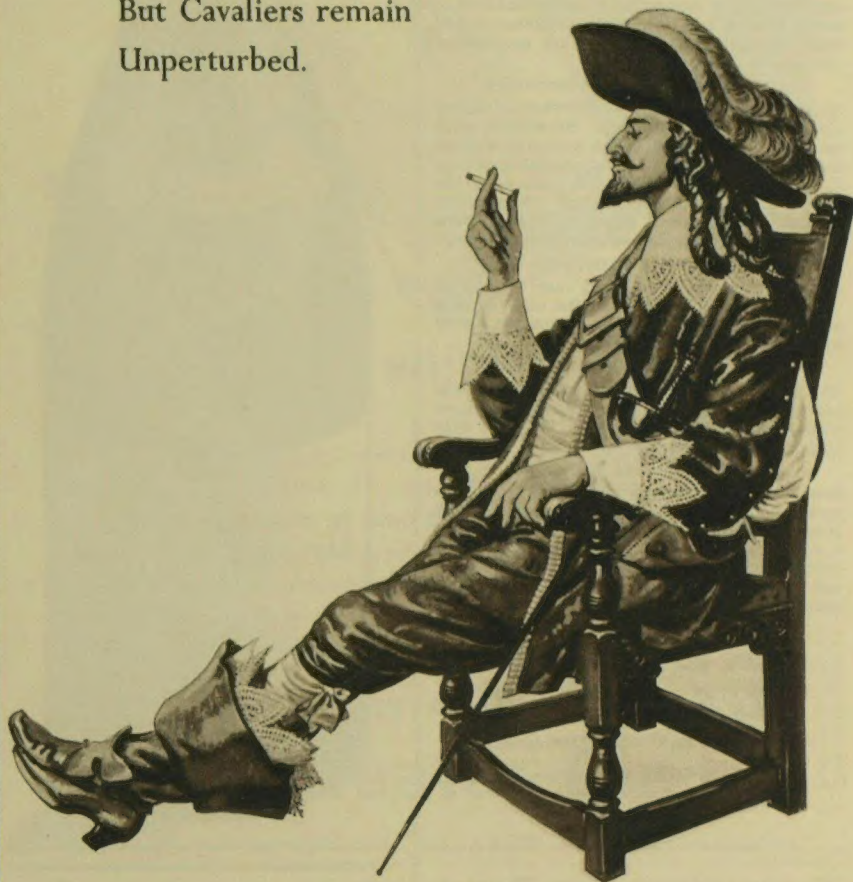
27 OLD BOND STREET LONDON W1

Telephone HYDe Park 2276

Portsmouth Plymouth Chatham Camberley Dartmouth
Edinburgh Farnborough Weymouth Liverpool Bournemouth
Bath Southampton Londonderry Gibraltar Malta

Q: Do Roundheads resent
Cavaliers smoking
Passing Clouds?

A: Certainly—that is why
they proclaim Passing Clouds
to be extravagant.
But Cavaliers remain
Unperturbed.



Scotch Whisky

More and more people
are calling for Bell's.
They've tried it, like
it, and now insist
on it.

Remember the name . . .

BELL'S

SCOTCH WHISKY

ARTHUR BELL & SONS LTD., DISTILLERS, PERTH, SCOTLAND



PASSING CLOUDS

The **OVAL** Cigarette

20 FOR 4/7 • 100 FOR 22/11 • MADE BY W. D. & H. O. WILLS

CONDITIONS OF SALE AND SUPPLY.—This periodical is sold subject to the following conditions—namely, that it shall not, without the written consent of the publisher first given, be lent, resold, hired out or otherwise disposed of by way of Trade except at the full retail price as shown on the cover of this issue, and that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of Trade, or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.

Better holiday snaps this year!

To make sure that the very best is made of each picture, hundreds of thousands of people have been posting their films to Will R. Rose. The expert knows he cannot get a higher standard of work; the less experienced are delighted to find that developing and printing have emphasised virtues and minimised faults!

INDIVIDUAL CARE FOR PICTURES

Mr. Rose started his business almost as a "paying hobby" over fifty years ago. Because he gave such interested care to each job, his business grew. But today, though it is a vast organisation able to include the latest plant and equipment, the spirit of individual care continues. While taking advantage of technical advances, Will R. Rose has avoided the evils of mass-production methods.

MAGNA PRINTS

All negatives up to 3½" x 2½" are printed as "Magna Prints" which make the most of your pictures. If you want contact prints, put a note to that effect with your order.

COLOUR WORK

Will R. Rose are perfectly equipped to make the best of your colour pictures whether as prints or transparencies. They, of course, also deal with cine-camera work of all kinds.

SEND FOR FREE WRAPPER

Send for full details and prices of Will R. Rose services, and with your reply will come a FREE wrapper and label. With every completed order, comes another free wrapper and label, so that it is always easy to post your films to Will R. Rose - and to make sure that they will be better pictures than you ever had before!

Post your films to...

Will R. Rose LTD

23 BRIDGE STREET ROW, CHESTER

Photographic processors for over 50 years

Nearly 200 years ago British gourmets first savoured the delights of John Burgess's Anchovy Specialities.



**BURGESS'S
ANCHOVY PASTE**
is first choice of the gourmet today

WHEREVER YOU ARE
POST YOUR FILMS
FOR



**Wallace
Heaton
Ltd**

127, NEW BOND ST., LONDON, W.1
POSTING BAGS
AND PRICE LIST FREE



DRY MONOPOLE

CHAMPAGNE

*1952 Vintage
and Non-Vintage*

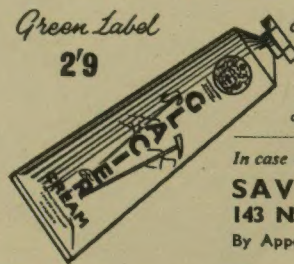
SOLE IMPORTERS:

TWISS & BROWNINGS & HALLOWES LTD
SUFFOLK HOUSE
5 LAURENCE POUNTNEY HILL
LONDON E.C.4

Sun-tan in safety with... GLACIER CREAM

Why endure the discomfort of sunburn? Glacier Cream supplies a protective film which filters out the "burning" rays of the sun and allows the safe, non-burning rays to reach the skin, where they gently stimulate natural tanning. It is practically invisible after application and can be used as a foundation cream under powder and lipstick. Glacier Cream Green Label (for altitudes below 6,000 feet) is obtainable from most chemists. Price 2/9d. per tube.

Green Label
2'9



also Glacier Cream Red Label

as used on Mount Everest and on the Antarctic Expedition recommended for use at altitudes exceeding 6,000 feet and in severe conditions; 3/10d. per tube.

In case of difficulty in obtaining supplies write direct to:

SAVORY & MOORE LTD
143 New Bond Street, London, W1
By Appointment to H.M. The Queen, Chemists



EDUCATIONAL PROBLEMS
can be eased by consulting
without charge

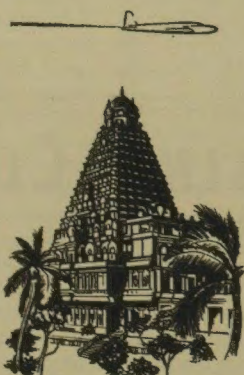
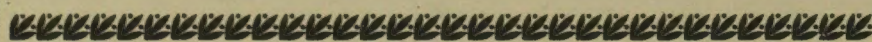
TRUMAN & KNIGHTLEY
FOUNDED 1901 • LIMITED

Educational Consultants who can give up-to-date information and advice to meet individual needs concerning

SCHOOLS, TUTORS, DOMESTIC SCIENCE SCHOOLS, FINISHING SCHOOLS (AT HOME & ABROAD), SECRETARIAL COLLEGES, HOLIDAY HOMES

Publishers of "Schools." Comprehensive Guide to Boys' and Girls' Schools. Fully illustrated. By post 9/6; "Scholarships at Boys' Public Schools." By post 4/-; "Scholarships at Girls' Schools." By post 4/-; "An Outline of G.C.E. Requirements." 2/6 post free. Also available "Careers Encyclopedia" By post 16/9.

91-93 Baker Street, London W.1
Telephone: Hunter 0931 (6 lines)



Illustrated brochures and suggested itineraries available on request or from your Travel Agent.

India WELCOMES YOU

Today the splendours of the gorgeous East may be visited and enjoyed amid modern comforts. Travel in India is easy, efficient and cool for air-conditioned airliners, railways and hotels are at your service.

Come and see this newest ancient land.

**THE GOVERNMENT OF INDIA
TOURIST OFFICE**

28 Cockspur St., London, S.W.1. TRA 1718

*It's in the
fashion*
call me Raff



and change to
s'Raphael
the aperitif of France

TRY IT STRAIGHT... WELL CHILLED... OR AS A MIXER WITH GIN

Sole Importers: F. S. Matta Ltd.,
218/220 Westminster Bridge Road, S.E.1.



H. E. BATES

In a paragraph, frequently in a single sentence, H. E. Bates can plunge his readers into the scents, sounds and atmosphere of a place and season: 'By the middle of October most of the leaves of the chestnuts in the square had fallen, curled like brandy-snaps, dry and shrivelled, to be followed presently by softer, yellower shoals from limes in streets leading out of the square.'—'There was a day when the heat haze was like coppery smoke on the horizon and when the heat struck down, as it rarely does in England, like a hot, flat blade of a knife.'

H. E. Bates has that natural appreciation of the countryside that comes from a constant awareness of, and closeness to, the earth and growing things—a kind of green fingers of the imagination. He owes much of this to his country ancestry—he was born in Rushden, Northamptonshire, in 1905, but his ability to capture in words what he observes he owes to nothing but the fine-edged sensitivity of the born artist.

Edward Garnett was quick to see the quality of H. E. Bates's work and he wrote a preface to *The Two Sisters*, Bates's first novel, which was published when he was twenty-one. Since then 'H.E.' has written constantly, and, what is most unusual, he has never for a moment ceased being a writer just as he has never stopped being a countryman. Cities, the get-rich-quick side-track temptations which are now held out to writers, have never lured him away from his house in Kent where he took his wife on his marriage in 1931. Commissioned in the R.A.F. during the war, he wrote, as 'Flying Officer X,' about men and war in England and the Far East, and his work of that time, novels like *Fair Stood the Wind for France* and *The Purple Plain*, stands high above the mass of 'war novels' because he is incapable of ceasing to be an artist for a single moment or of forgetting that characters in fiction are human beings.

A sturdy, bronzed man, with a quiet and sometimes apparently diffident manner, he has blue eyes which suddenly gleam with humour—this is the Bates who has written with such obvious enjoyment *The Darling Buds of May*, his first full-length comic novel, which adds a word to the English language and precisely describes the book—it is 'perfick.'

The Darling Buds of May

ready July 14th, 12/6



MICHAEL JOSEPH LTD 26 BLOOMSBURY ST WC1



a little
more to pay
a lot more to enjoy...

Yes, Extra Dry Beefeater gin costs a little more than ordinary gin... but what a difference that little extra buys. This is luxury gin... triple distilled from GRAIN for extra dryness... crystal clearness and soft velvety mellowness. You've never tasted a gin like it.

Try some, you'll agree the difference in price is absurdly small for the added enjoyment it gives you... every time. Ask your wine merchant for Extra Dry Beefeater. 37/- a bottle.



EXTRA DRY
Beefeater Gin

James Burrough Limited, London, S.E.11 Distillers of fine gin since 1820

Hand Printed TERRY TOWELLING

* See the complete range ^{36" WIDE}



Horrockses
the Greatest Name in Cotton



Blending the past
with the present to create
the *smooth* Scotch of the future . . . today!



Long John SCOTCH

A PROPRIETARY SCOTCH OF DISTINCTION

DISTILLED, MATURED, BLENDED AND BOTTLED IN SCOTLAND